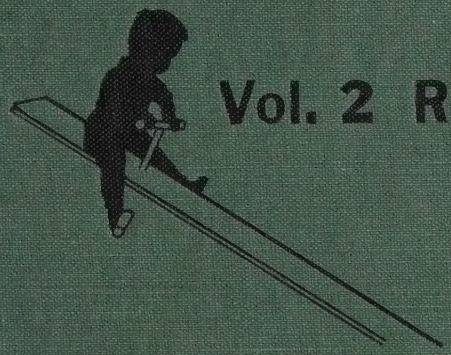
# Music for the Child World

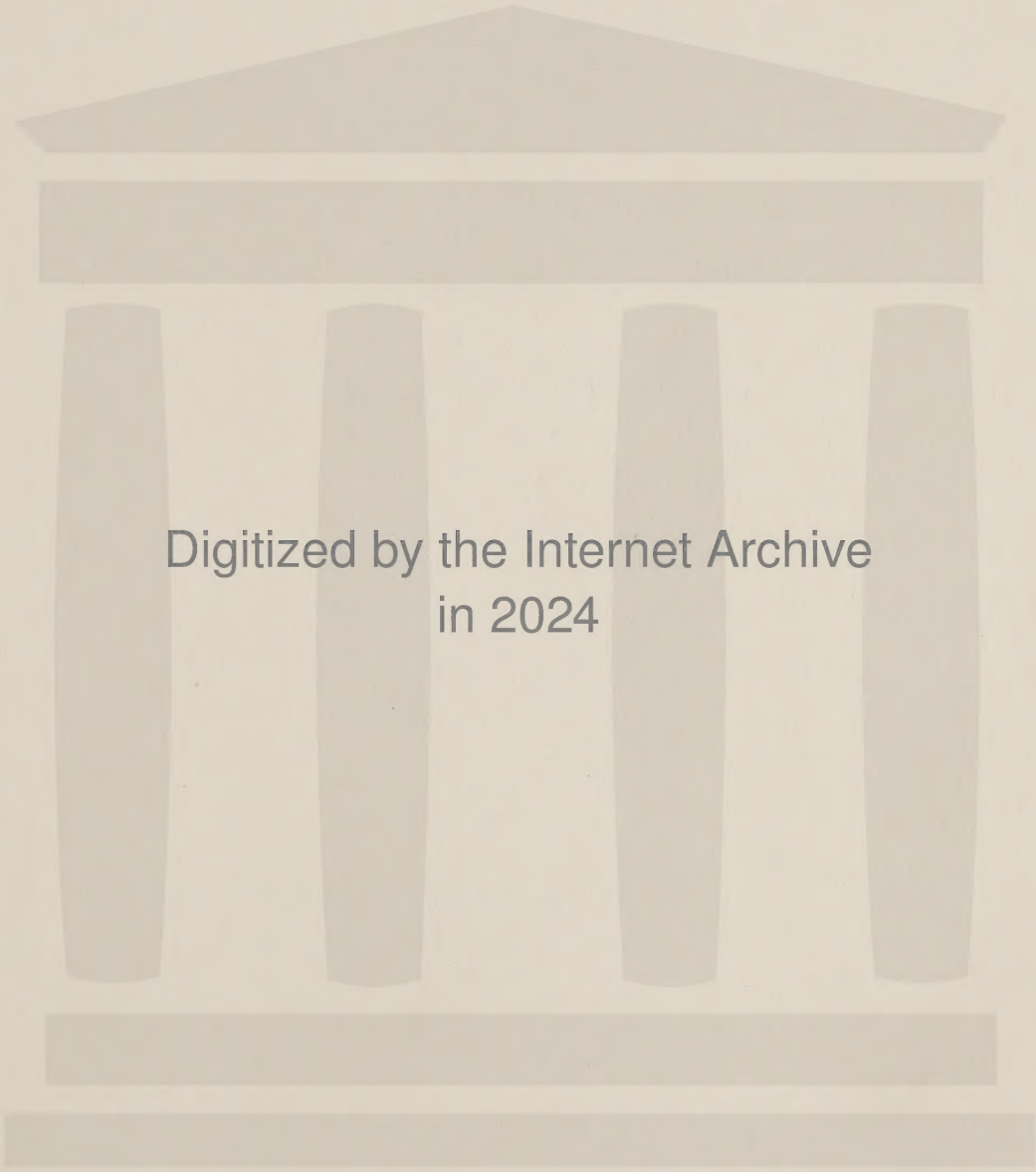
*Compiled by*

**Mari Ruef Hofer**



**Vol. 2 Rhythms, Marches and Games**

*Chicago* **Clayton F. Summy Co.** *New York*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# MUSIC FOR THE CHILD WORLD

A COLLECTION OF PIANOFORTE MUSIC FROM THE MASTERS AND MODERN WRITERS, ESPECIALLY ADAPTED TO THE NEEDS OF THE KINDERGARTEN AND GRADED SCHOOLS


BY

MARI RUEF HOFER

MUSICAL EDITOR OF VOLS. I. AND II., CALVIN B. CADY

MUSICAL EDITOR OF VOL. III., FANNIE L. GWINNER COLE


VOL. I. Characteristic Scenes and Sketches. Price, Cloth, $2.00

* VOL. II. Rhythms, Marches and Games. Price, Cloth, $2.00

VOL. III. Musical Story and Picture Book. Price, Cloth. $2.00


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# BY SEER AND SAYER.

The father of poetry is music, and the father of music is rhythm, and the father of rhythm is God.

*Orphic Saying.*

For Nature beats in perfect tune,
And rounds with rhyme her every rune,
Whether she works in land or sea,
Or hides underground her alchemy.

*Emerson.*

Did you ever observe the effect on the mind itself of exclusive devotion to gymnastics, or the opposite effect of an exclusive devotion to music? The one produces a temper of hardness and ferocity, the other of softness and effeminacy.

*Plato.*

He who mingles music with gymnastics in the fairest proportions, and best attempers them to the soul, may be rightly called the true musician or harmonist in a far higher sense than the tuner of strings. And such a presiding genius will always be required in our State, if the government is to last.

*Plato.*

We rob ourselves as educators and still more the child as pupil, by discontinuing so soon the development of rhythmic movements in education. Much wilfulness, impropriety and coarseness would be taken out of his life, his movements and actions. He would secure more firmness and moderation, more harmony. Later on there would be developed in him a higher appreciation of nature and art, music and poetry.

*Froebel.*

Education is self-evolution through lawful self-activity.

*Baldwin.*

True education is mainly by activity, and doing is psychologically far higher than mere knowing.

*Stanley Hall.*

In the majority of people, motor action needs to be cultivated and directed to definite ends.

*Halleck.*

## GROUPING OF CONTENTS.

For the purpose of classifying and somewhat suggesting the order of development, the contents are arranged under the following groups:- Free Rhythms, Marches, Skips and Dances, Rhythmic Games and Imitations, National Airs and Dances.

1st. Free Rhythms - presenting contrasting movements in fast and slow, long and short, apprecia - tion of accent and characteristic rhythmic ideas. These lead the child to find his own rhythm in a vari - ety of natural movements, such as walking, stepping, running, tiptoes, heels, hopping, springing, jumping, sliding. These recreations make for elacticity of movement and should serve as preparation for the other groups.

2d. Marches - making for control and organization. This group presents accent in ones, twos, fours, alternating right and left, drill, figure, parade and festival marches. The characteristic quality of these marches should be preserved and as often as possible, be made to express the definite ends their motives suggest. Marches should abound in contrasts, in order to avoid mechanical performance.

3d. Skips and Dances - movements for greater gain in freedom and control. These rhythms range from hippity - hop, right and left, figure skipping and inventions, to simple folk and court dances. While in no way encouraging the spirit of the modern dance, the latter will be found par- ticularly useful in developing accent and sense of primary form, and the fundamental elements of figure and square dancing.

4th. Rhythmic Games and Imitations - of plays, nature, animals and miscellaneous themes. These offer opportunity for considerable spontaneity and humor, as well as illustrations for programs. The "Swinging," "See-saw," etc., furnish excellent sustained rhythms and gymnastics for more advanced classes. In connection with these rhythms, it is well to study the special centers from which the movements emanate, shoulders, hips, knees, etc. in order to get the best results.

5th. National Airs and Dances - will serve for illustrative programs in the grades, as well as for incidental rhythms for the younger children.



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# FOREWORD.

The rhythmic element, as attested by history, as shown in nature and man, is not the product of culture alone, but is inherent in the emotional substratum of life itself. The tendency to rhythmic expression is early accounted for in the history of the race, in the drum and rattle, and in the evolution of the dance. The same truth is shown in child history, by the presence of a universal Mother Goose, Singing Games and Rhymes, and the numberless clappings and jinglings and pattings of nursery lore.

The growing importance attached by modern education to motor training, is awakening a serious interest in this element of child culture. Aside from its artistic value, the primary usefulness of rhythmic exercise in helping to establish the physical co-ordinations of the young child, cannot be overestimated. If, as the psychologst says "the continuous discharge of undirected energy tends to the dissipation and disintegration of power," to conserve the same by proper direction into normal channels must become the careful study of the teacher.

The wide range of ideas capable of being interpreted through rhythmic form, makes it a most suggestive field of study. Here under the garb of play may unconsciously be carried forward all the constructive principles of good physical training. Through rhythm we may lead directly to the conditions of freedom, elasticity and poise, which become first aids in the economy of energy and action. The ability to freely interpret ideas of form through bodily movements, must greatly increase the power of expression and lead to later dramatic ability.

The contents of this volume is an effort to supply suitable complementary music for rhythmic work in Kindergarten and school. The compositions present simple motives, well defined rhythms and clear form, set in wholesome melodies and harmonies. The directions for the interpretation of the rhythms are intended to be suggestive rather than prescriptive. The illustrations given are such as are taken from the readings of the compositions, or as interpreted by the children themselves. The pieces may be freely adapted but in order to avoid confusion of ideas, they should not be promiscuously used or interpreted. Clearness of form should here be considered valuable mental as well as physical gain. As in Volume I of Characteristic Sketches, the effort has been to preserve if possible the intention of the composer, and to use only such pieces as possess legitimate interpretative qualities.

With more careful appreciation of our opportunity and material, we may avoid the "miscellaneous jumble of activity," sometimes attributed to this work. Beginning with the simpler and freer co-ordinations, we may lead to the more complex representations in which judgment as well as impulse are involved. That this volume may assist in bringing greater variety of experience, less repetition, and more substantial growth to the child, is the sincere wish of the author.

Again the author wishes to acknowledge the practical aid of teacher, musician and publisher.

*Mari Ruef Hofer,*
*Chicago, Ill.*



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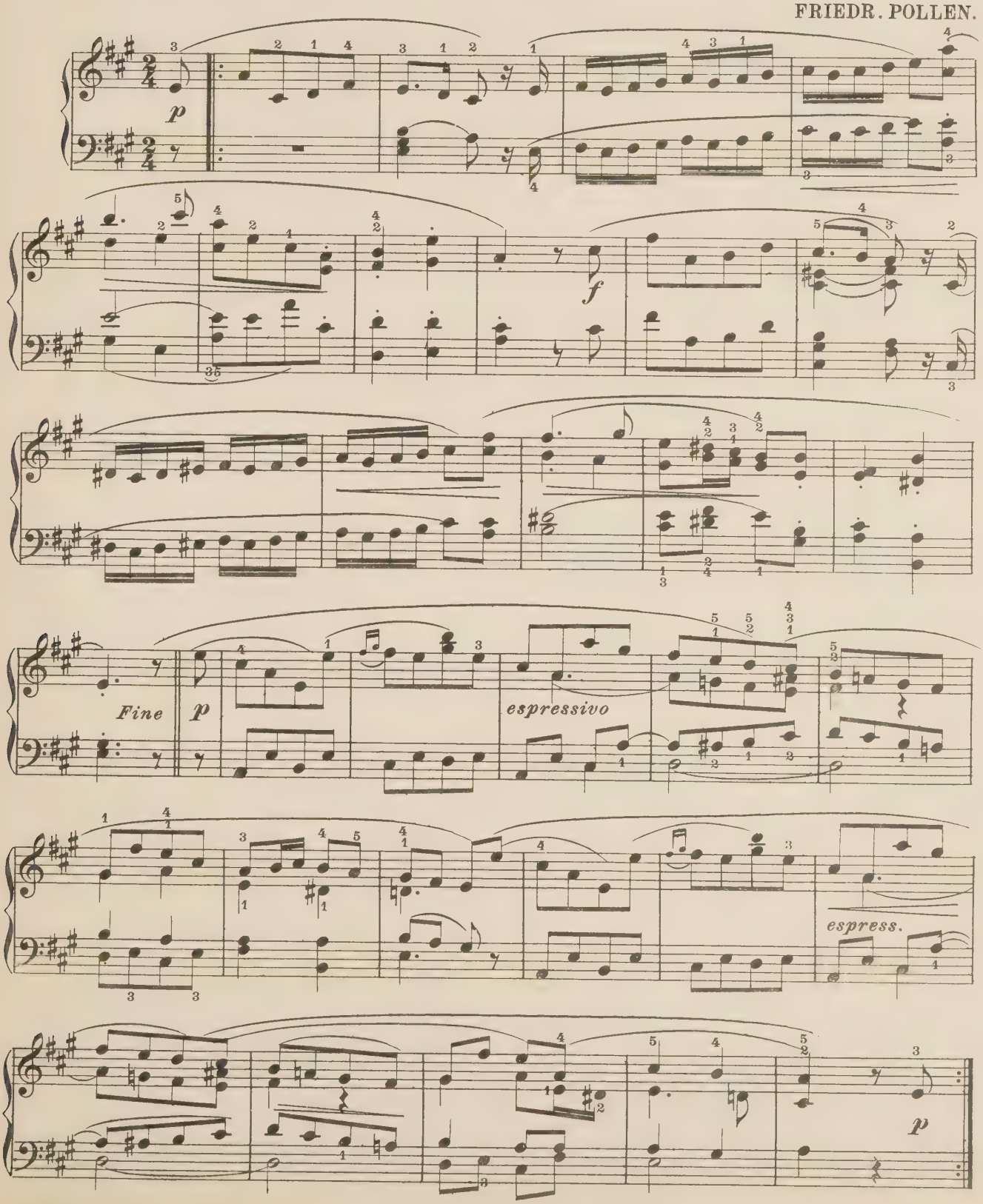
# MORNING GREETING.

In buoyant, happy mood. Lively but not too fast. Marching to the play circle.

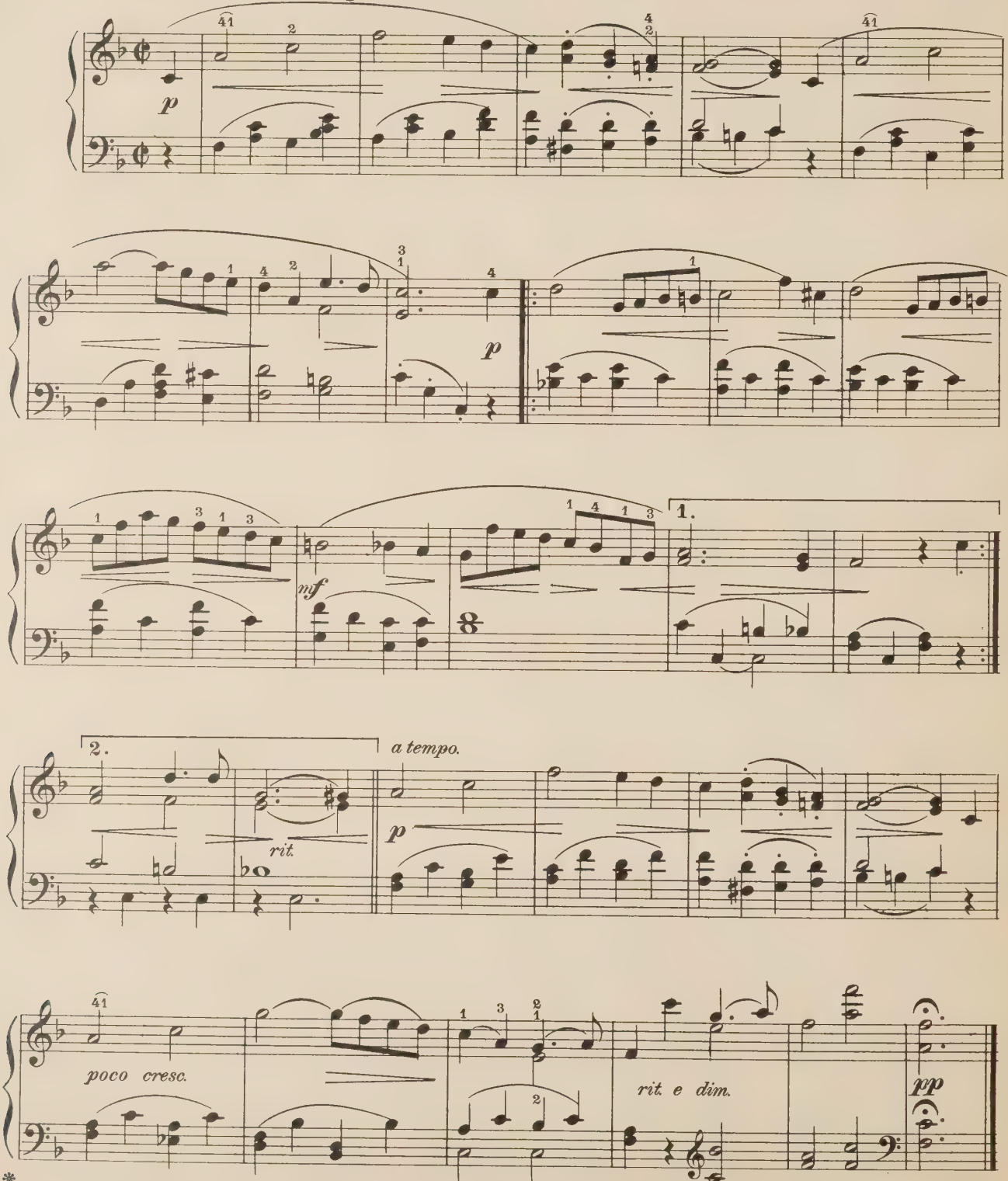
FRIEDR. POLLEN.



# ALBUMLEAF.

*Walking movement mood - courtesy and politeness. Going walking bowing greeting. Meeting of friends.

**Moderato, con espressione.** A. SARTORIO, Op. 370.



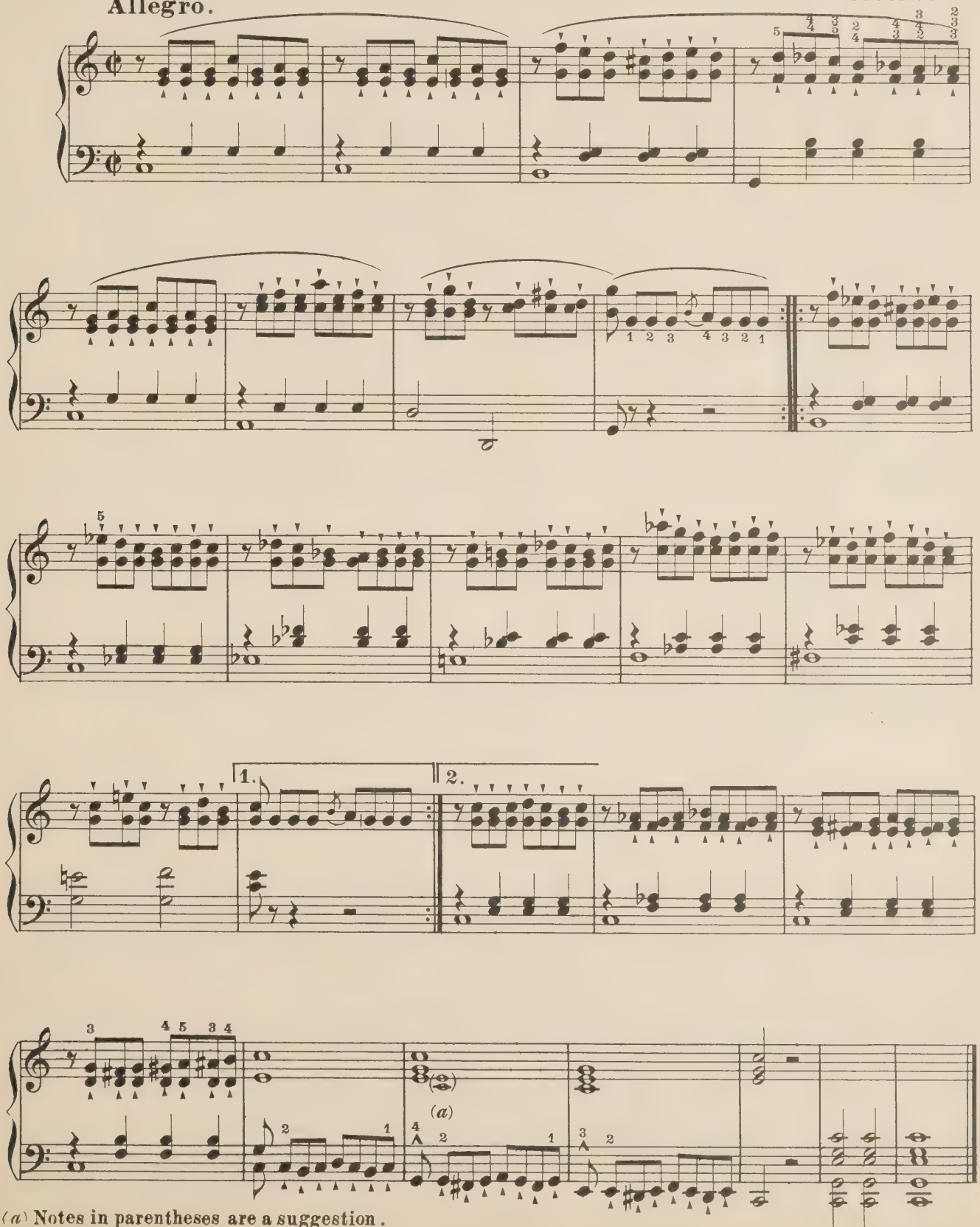

*For this movement play this number in the tempo of ♩ = 132

# RUN, RUN, RUN.

Running movement. A light staccato should be observed evenly thro'out. Suggestion: running, touching, catching.

J. CONCONE.

**Allegro.**

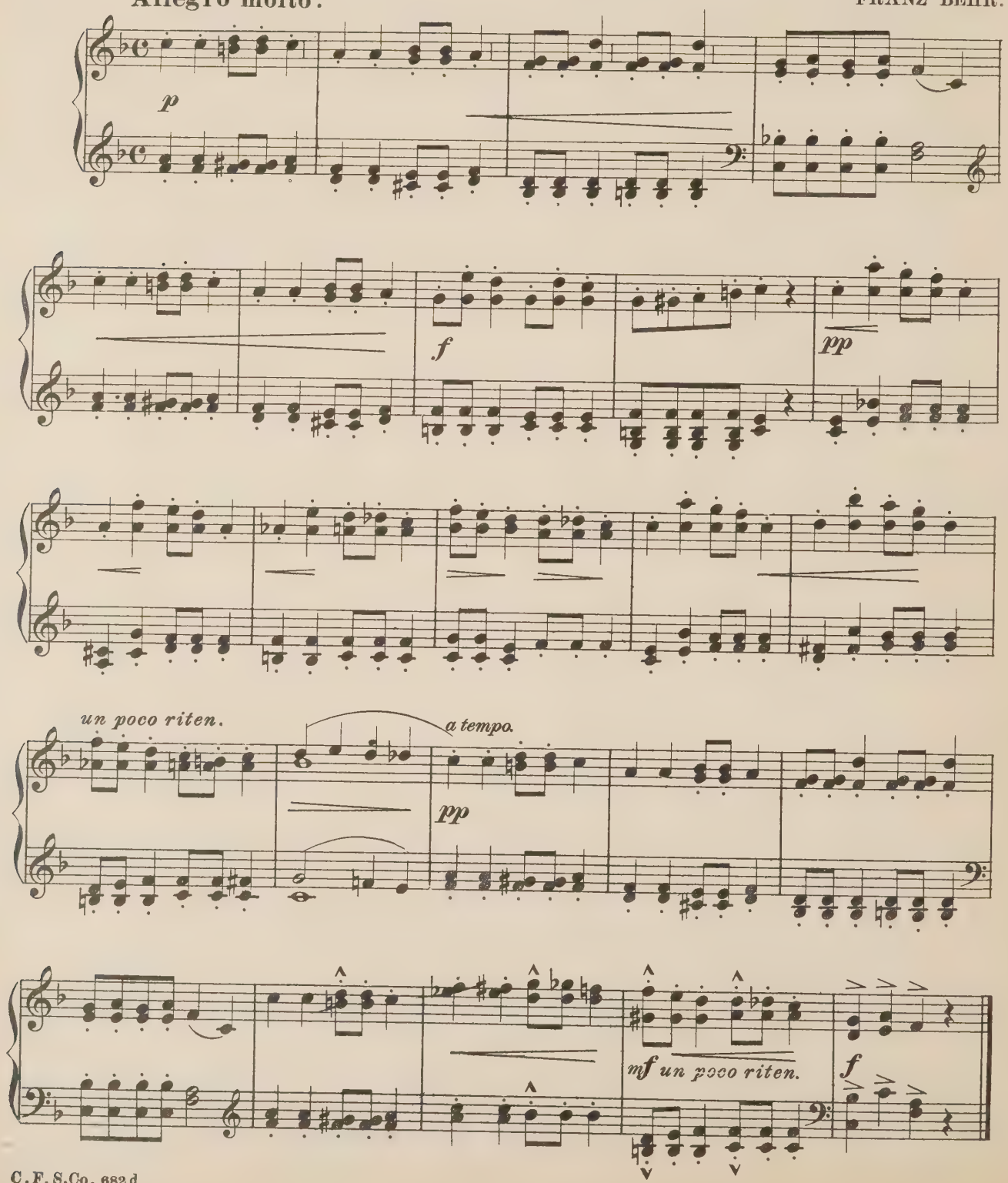



(a) Notes in parentheses are a suggestion.

# WILL O' THE WISP.

Stepping movement. In playing, lightness, brightness and sharp accent should be observed. A contrast can be made by doubling the time for very fast movement. Good for accent, repetition, drill.

**Allegro molto.** FRANZ BEHR.

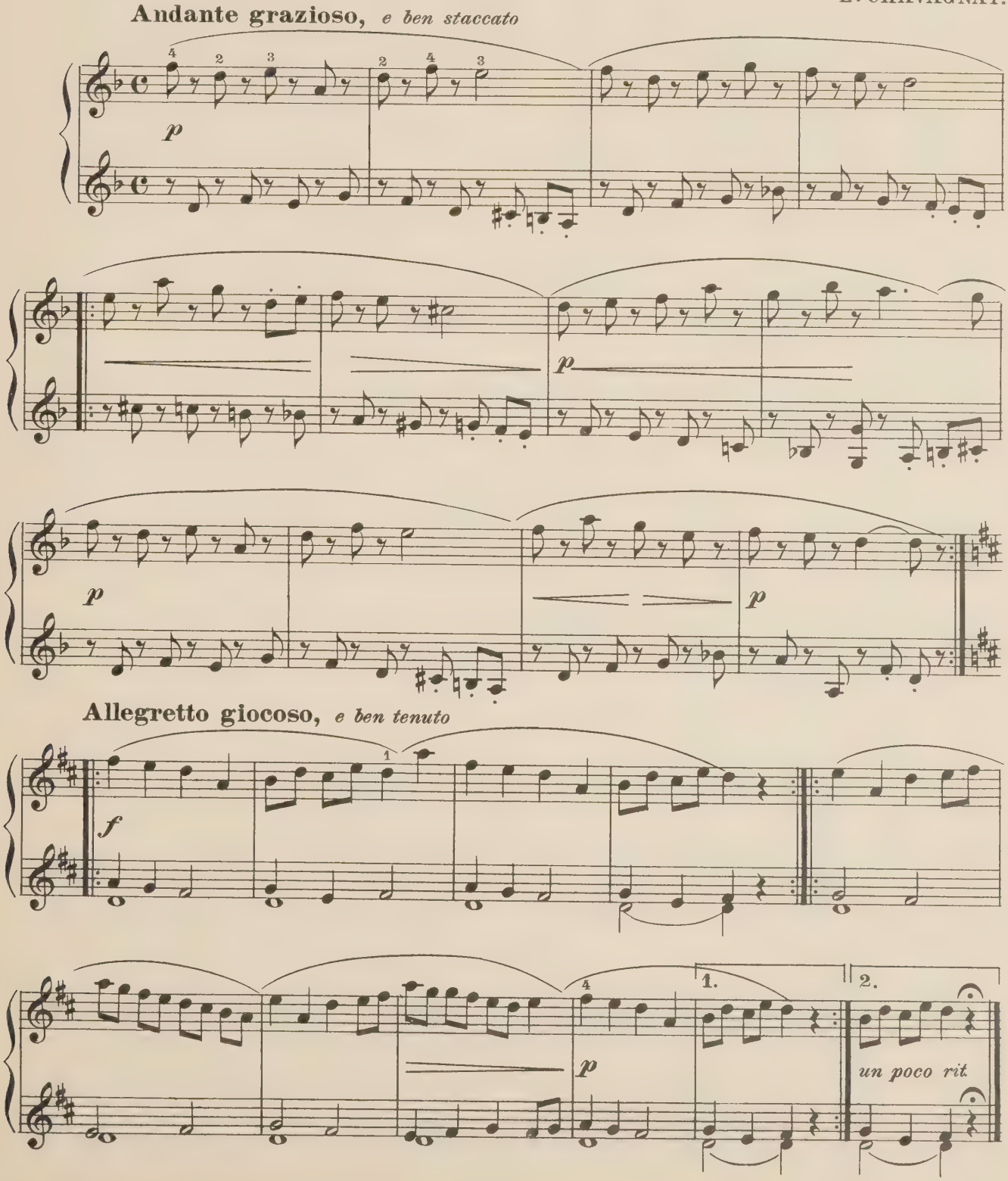


# ON TIPTOE.



Tiptoe movement. The time should be very evenly distributed between the two hands and played with light, firm accent. The second part offers a contrast in a relaxed and resting movement. Place hands back of head which gives erect carriage and chest expansion,walking firmly but with light springing step. May end with a frolic.

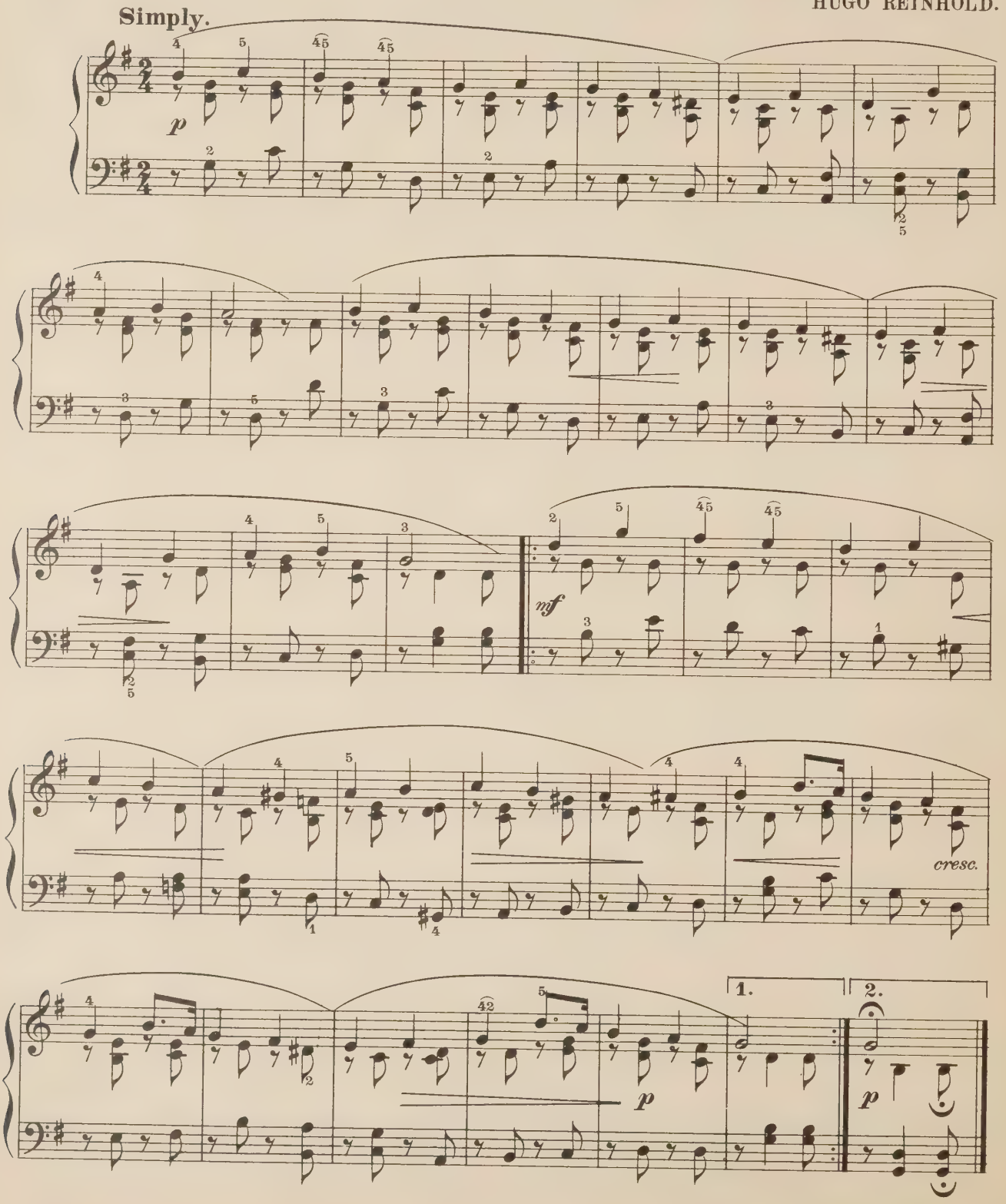
E. CHAVAGNAT.



# FAIRY STEPS.

For poise. Walk with dainty, springing step, on the balls of the feet. In playing, care must be taken to keep the movement very even and steady with slight accent on each beat in the right hand. Suggestion—mystery, searching.

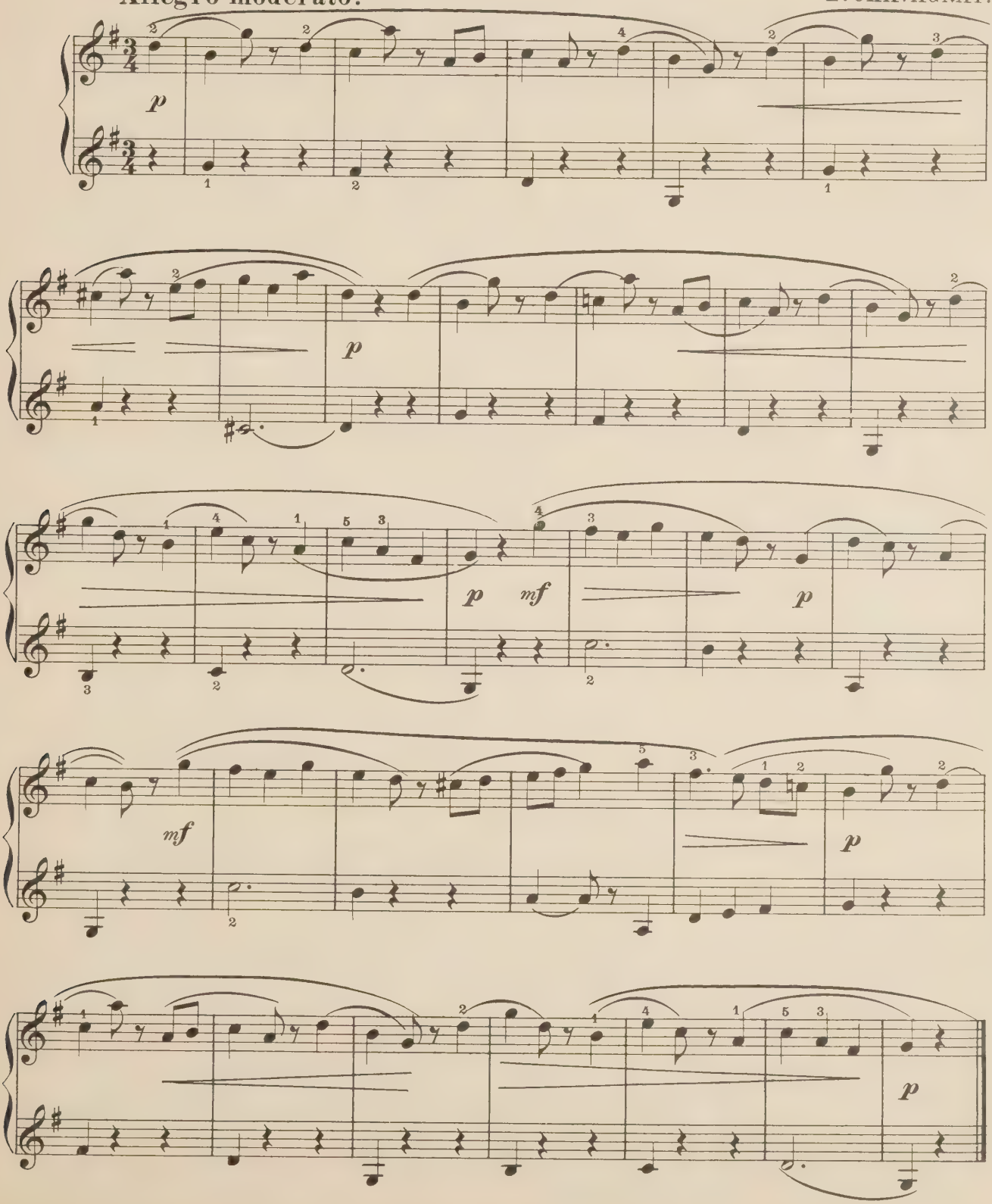
HUGO REINHOLD.



# JUMPING JACK.

Jumping Theme. To be played in moderate time, adapted to the movements of the children. The emphasis of the jump should be *up* and not *down*.

**Allegro moderato.** E. CHAVAGNAT.

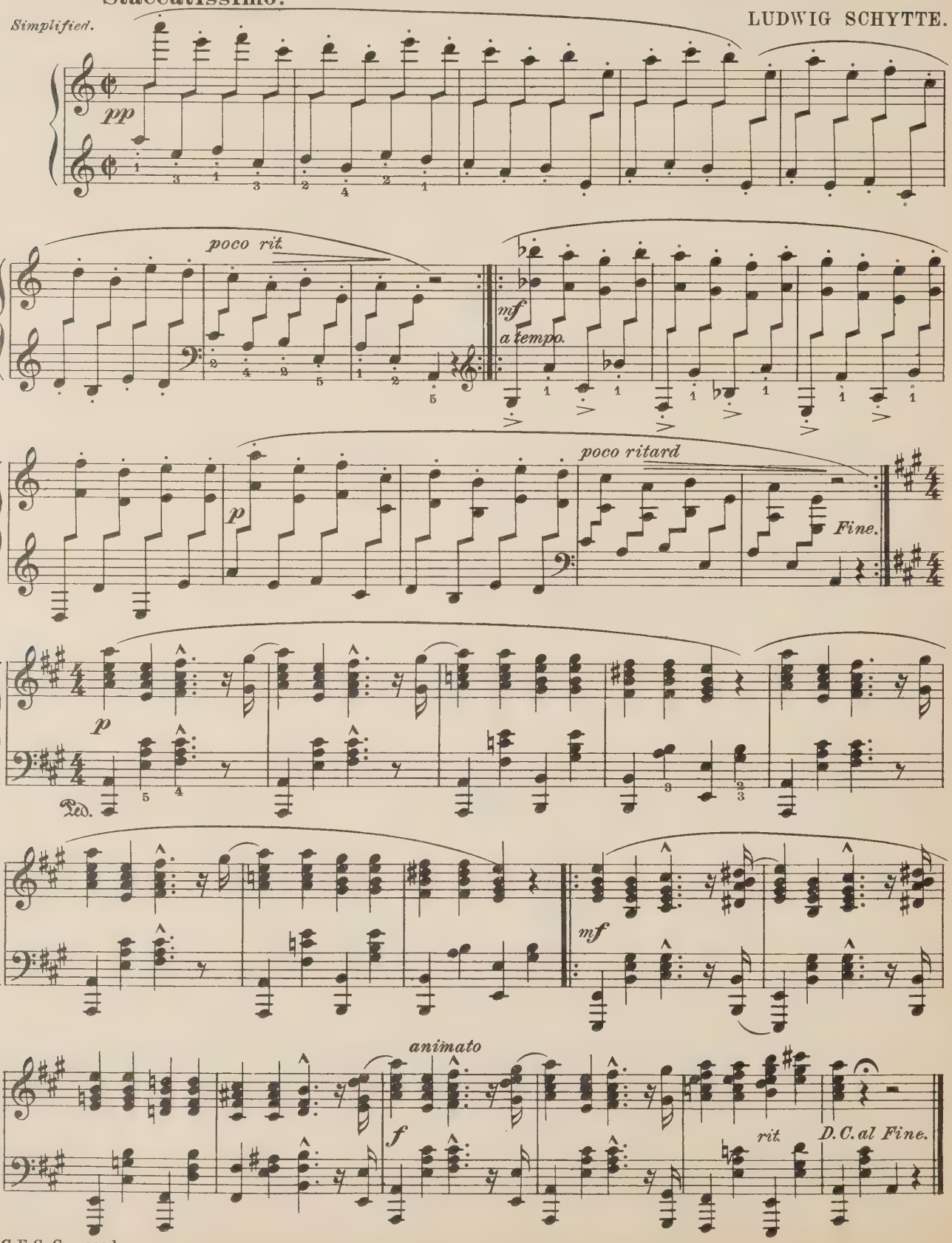


# SHADOWS.

Contrasting movements. This selection is admirable for light and heavy, soft and loud effects. Numberless games and inventions can be introduced; fairies, giants, etc.

## Staccatissimo.

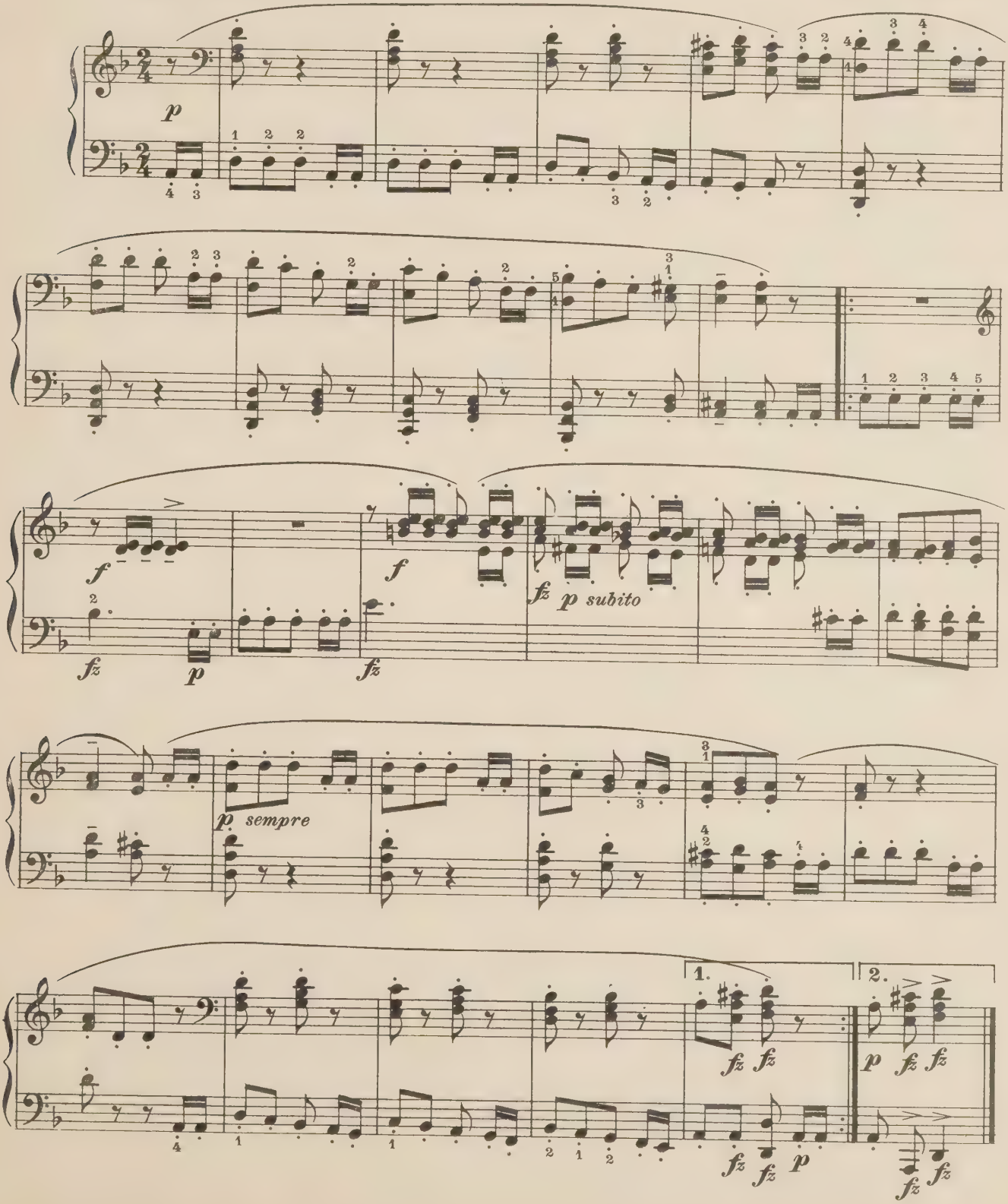
LUDWIG SCHYTTE.



# BROWNIES.

Tiptoe and poising movement. In measured, yet elastic time. Springing motion from the ankle with the body slightly bent forward at the hips. Suggestion— mystery, crouching, underground, etc.

**Measured but not slow.** HUGO REINHOLD.

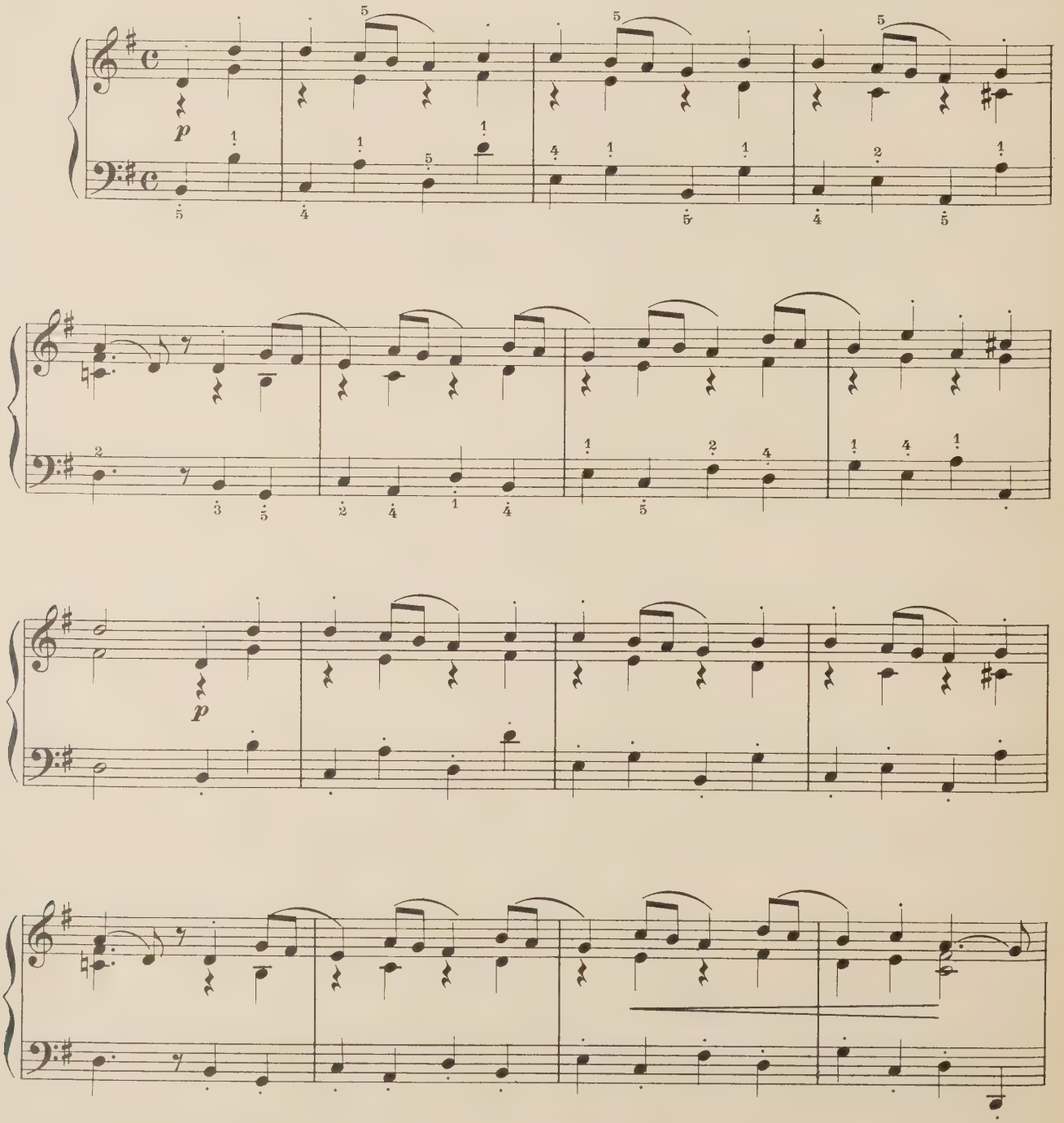


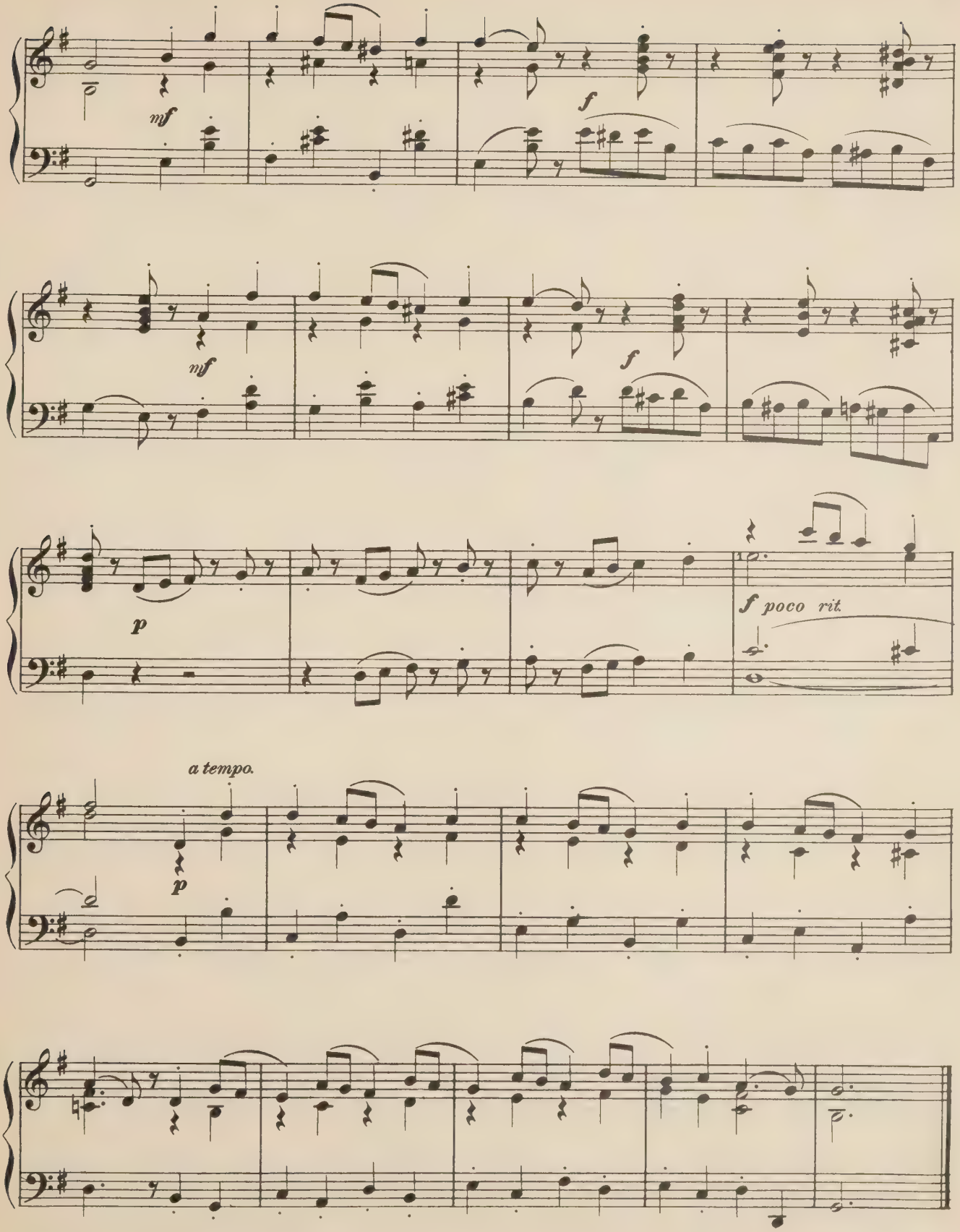
# GAVOTTE

Walking Movement. Fast and slow. Dance form.

Abridged

PAUL BEAUMONT.

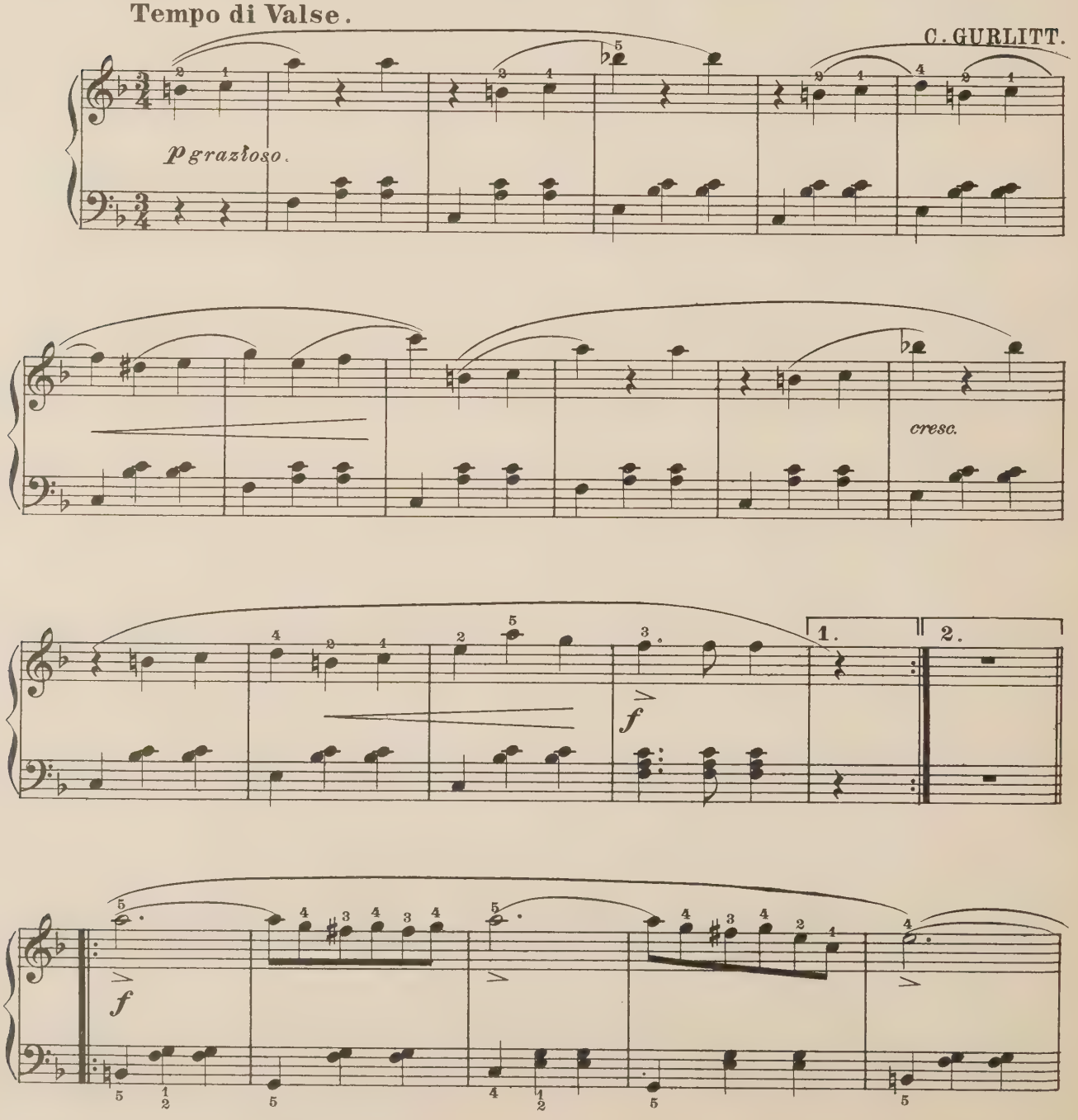
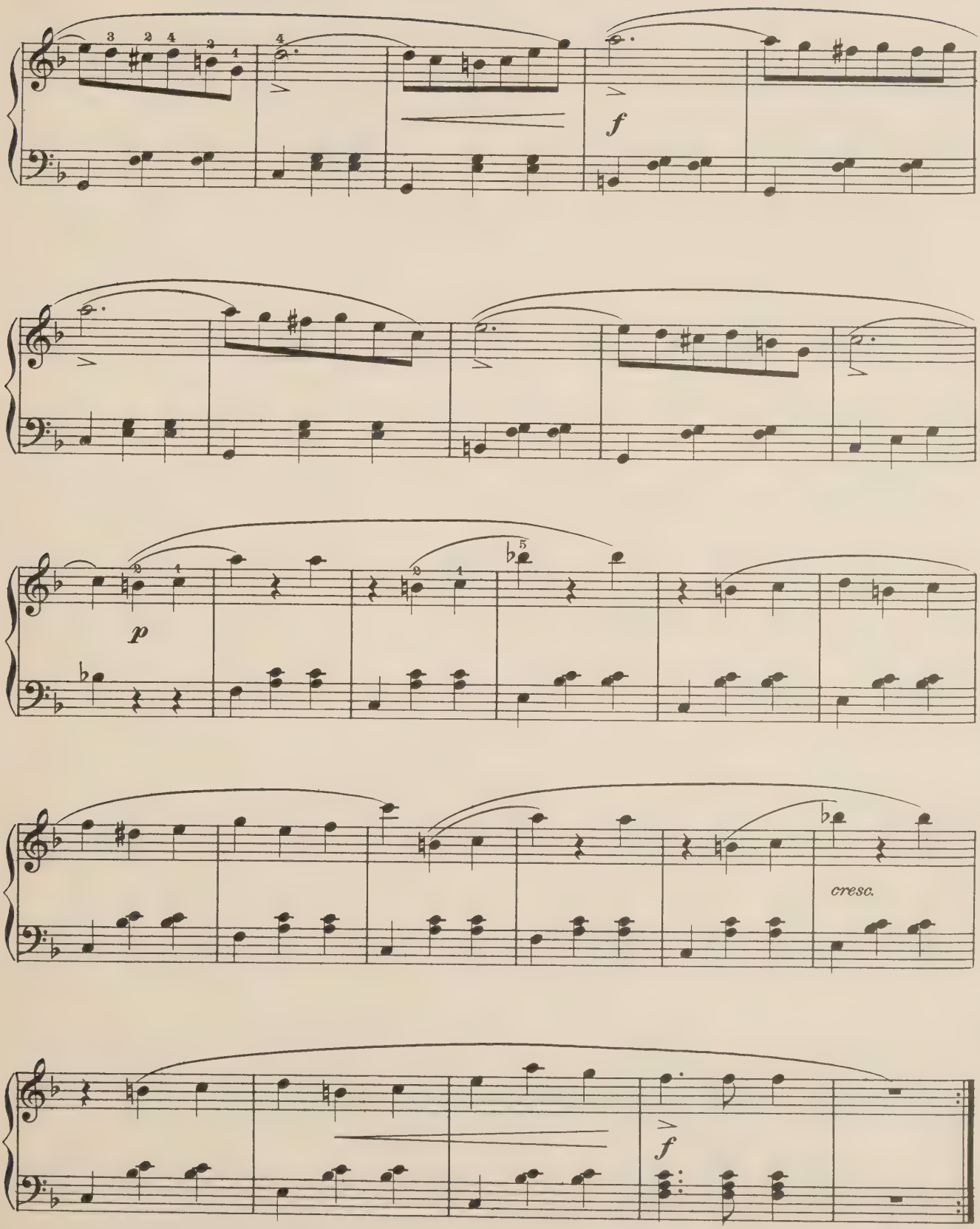



mf
f
mf
f
p
f poco rit.
a tempo.
p

# THE FIRST DANCE.

Use for simple sliding or gliding step. Children take partner or slide in groups about the circle.

**Tempo di Valse.**

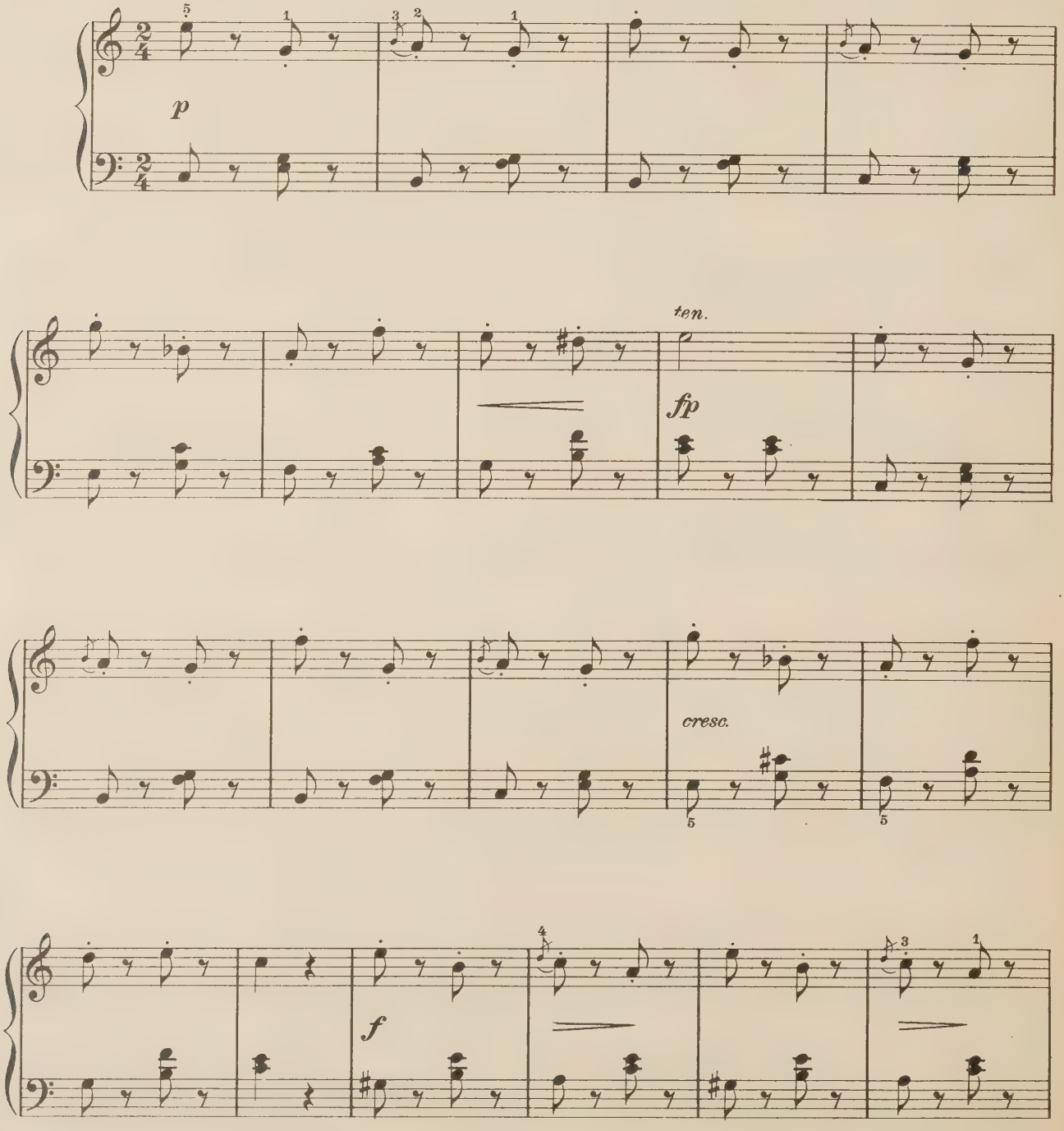
C. GURLITT.


f
p
cresc.
f

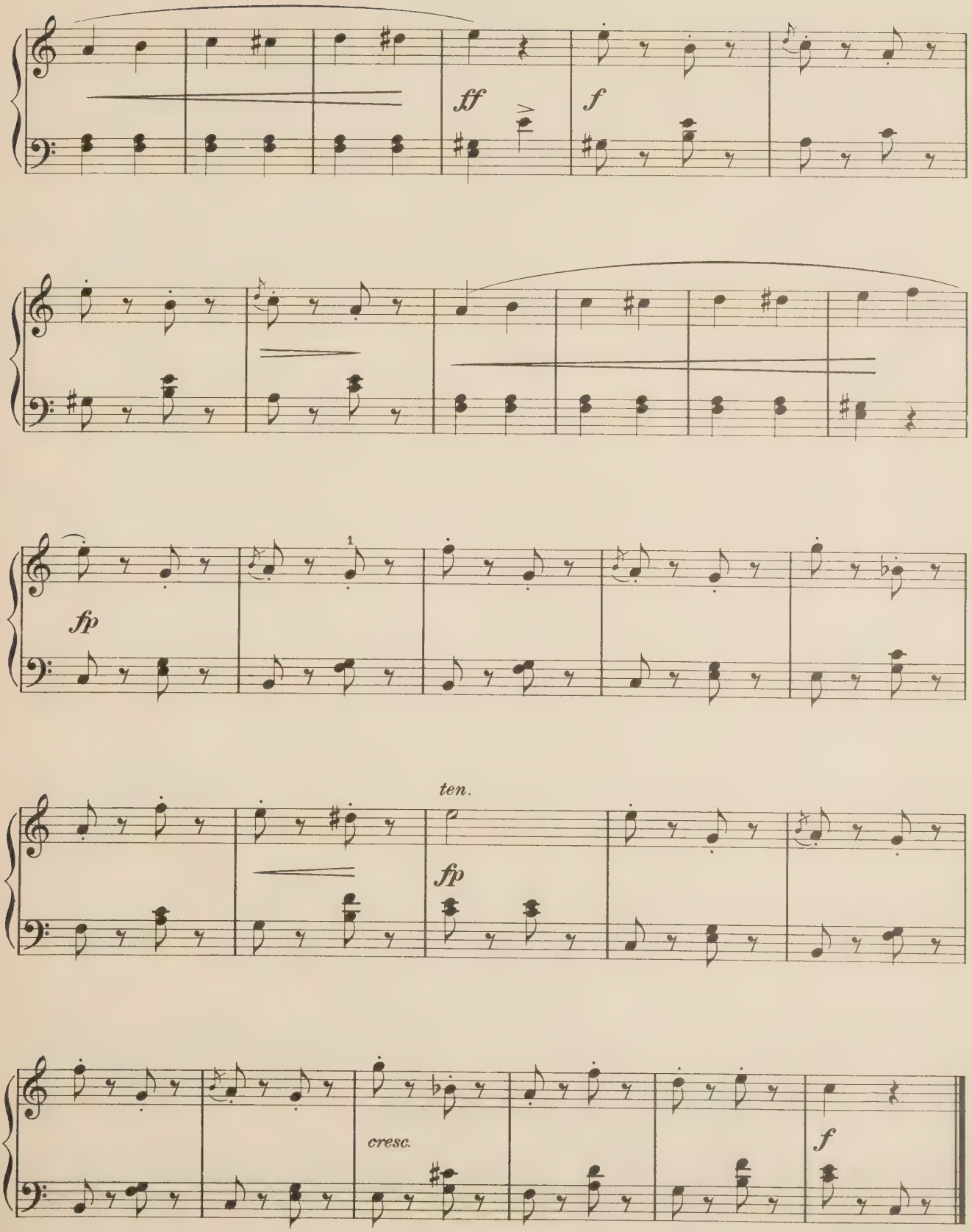
# GAME OF TAG.

Touch and go. Good for all kinds of running games. To be played lightly and accurately.

**Allegro.**

ALB. BIEHL.



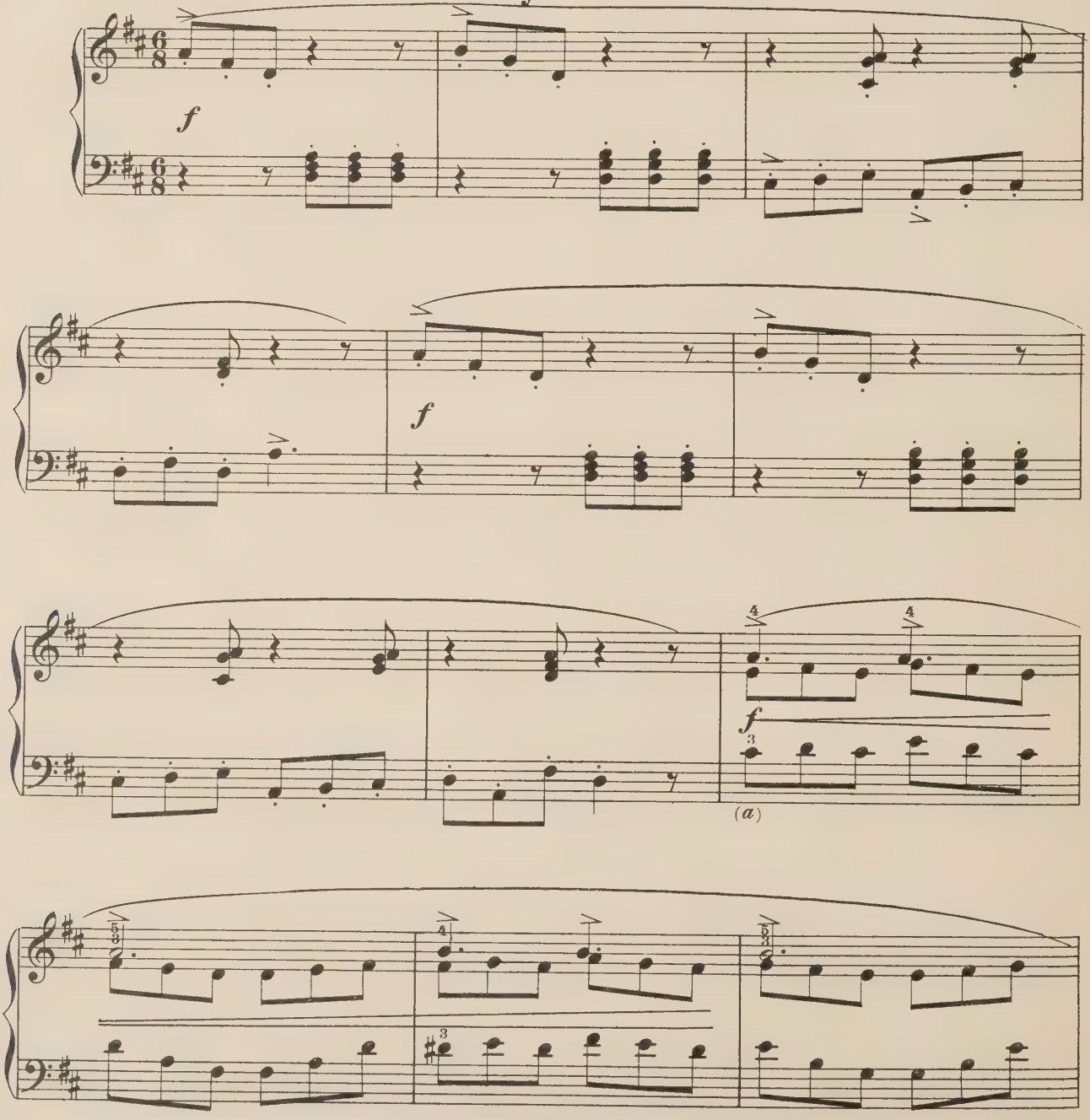

ff
f
fp
1
ten.
fp
cresc.
f

# GAME OF TAG.

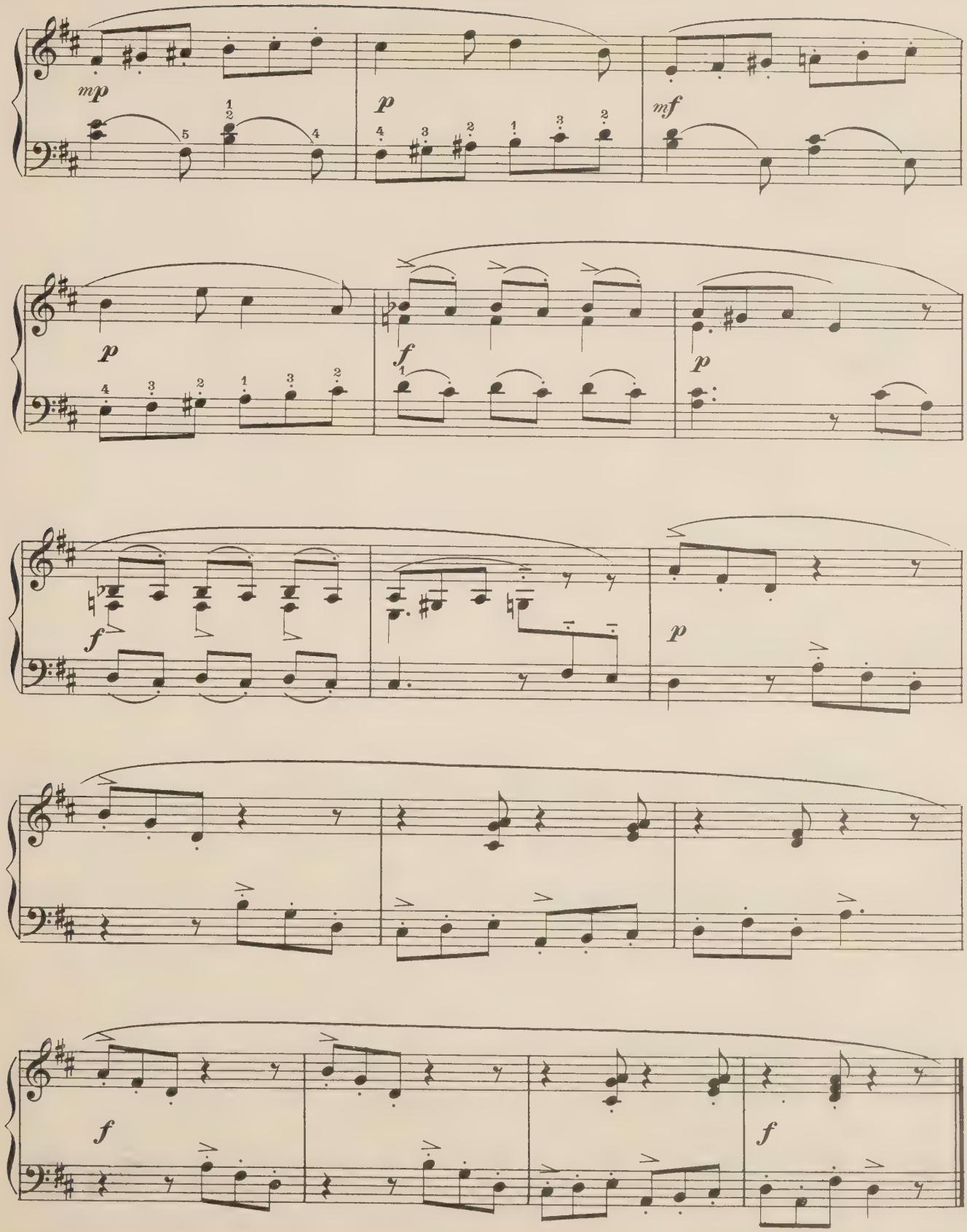
(Gorelky.)

Running and touching. This charming little interpretation from the Russian, gives us an actual game of tag in music. One child runs across the circle and touches another, taking the place of the one touched. This is repeated in each case. A number may be running at one time. The music indulges in an occasional frolic.

**With animation but clearly.** G. KARGANOFF.



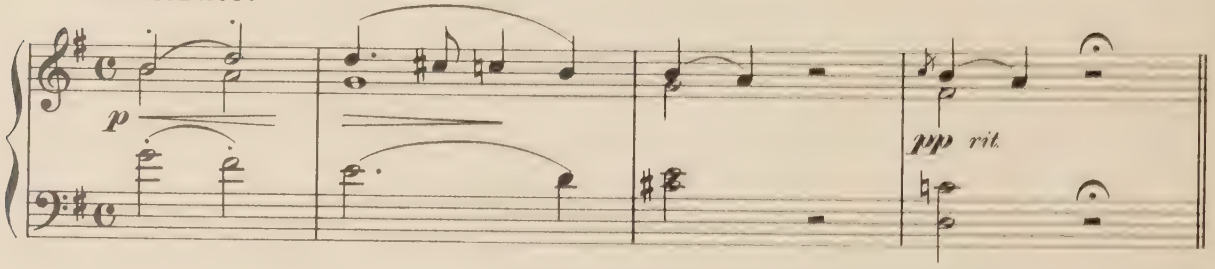

(a) Accompanying voices in eighth notes quasi staccato, the melody like horn blasts.

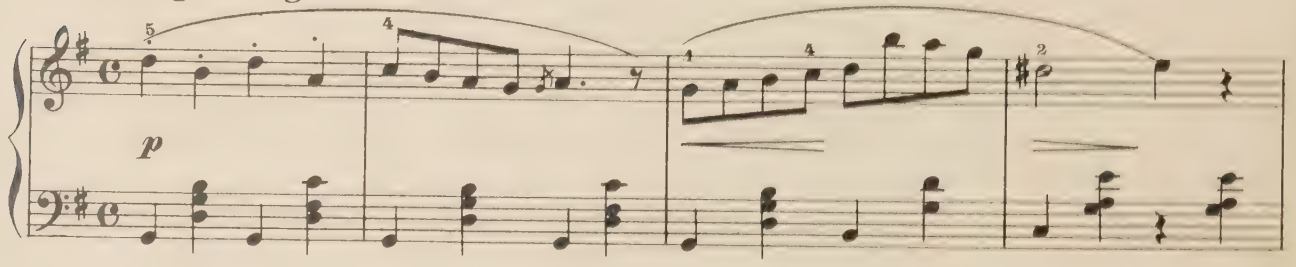

mp
p
mf
p
f
p
f
p
f
f

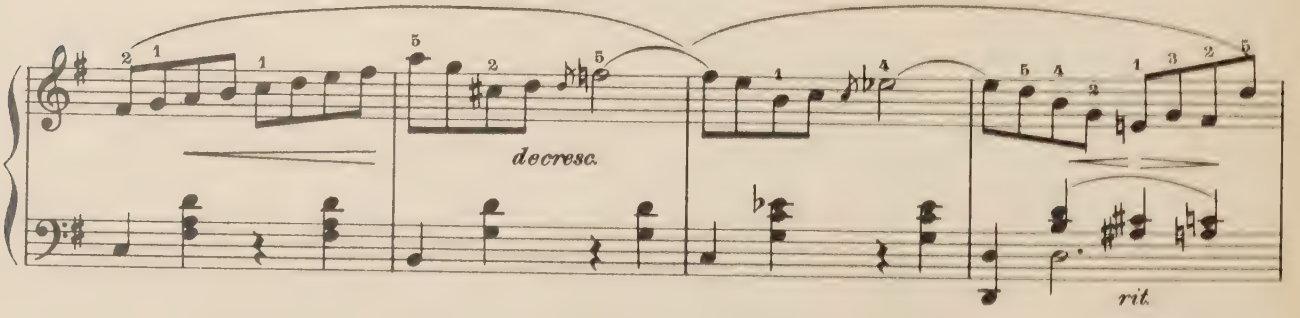
# GAVOTTE.

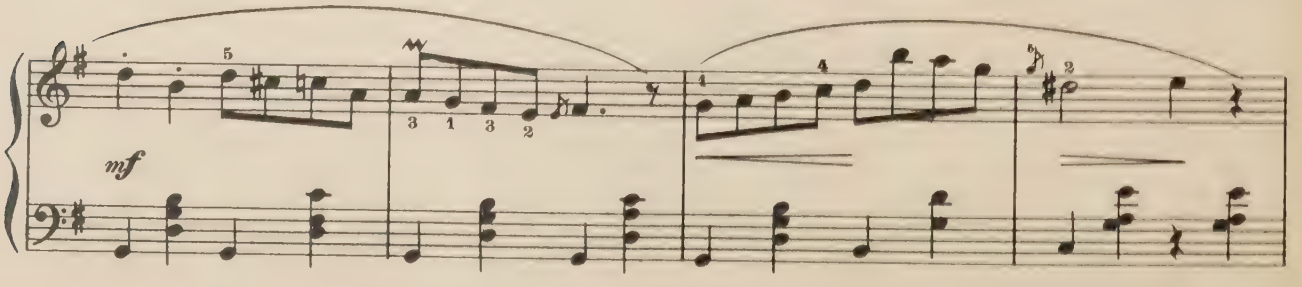
Introduction. Choose partner, bowing, taking place on the floor. Plain walking rhythm, stepping twice to the measure with graceful, swinging movement. Next can be developed the Gavotte step, the lifted foot and well pointed toe. The whole may be used as a visiting game, measures 21 to 25 serving for handshakings and greetings. For this purpose children should approach in groups from opposite sides of circle.

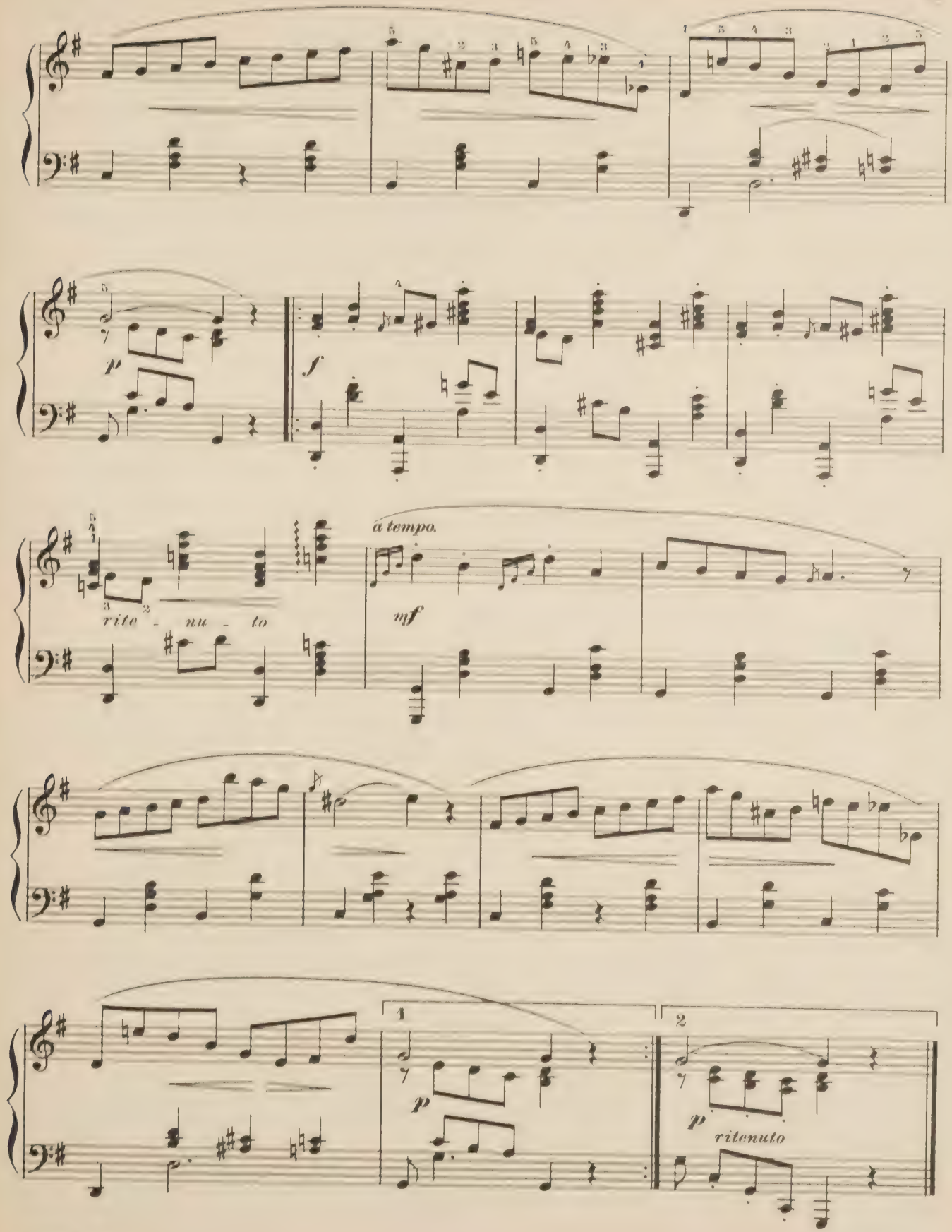
C. GURLITT.

**Moderato.**

**Allegretto grazioso.**



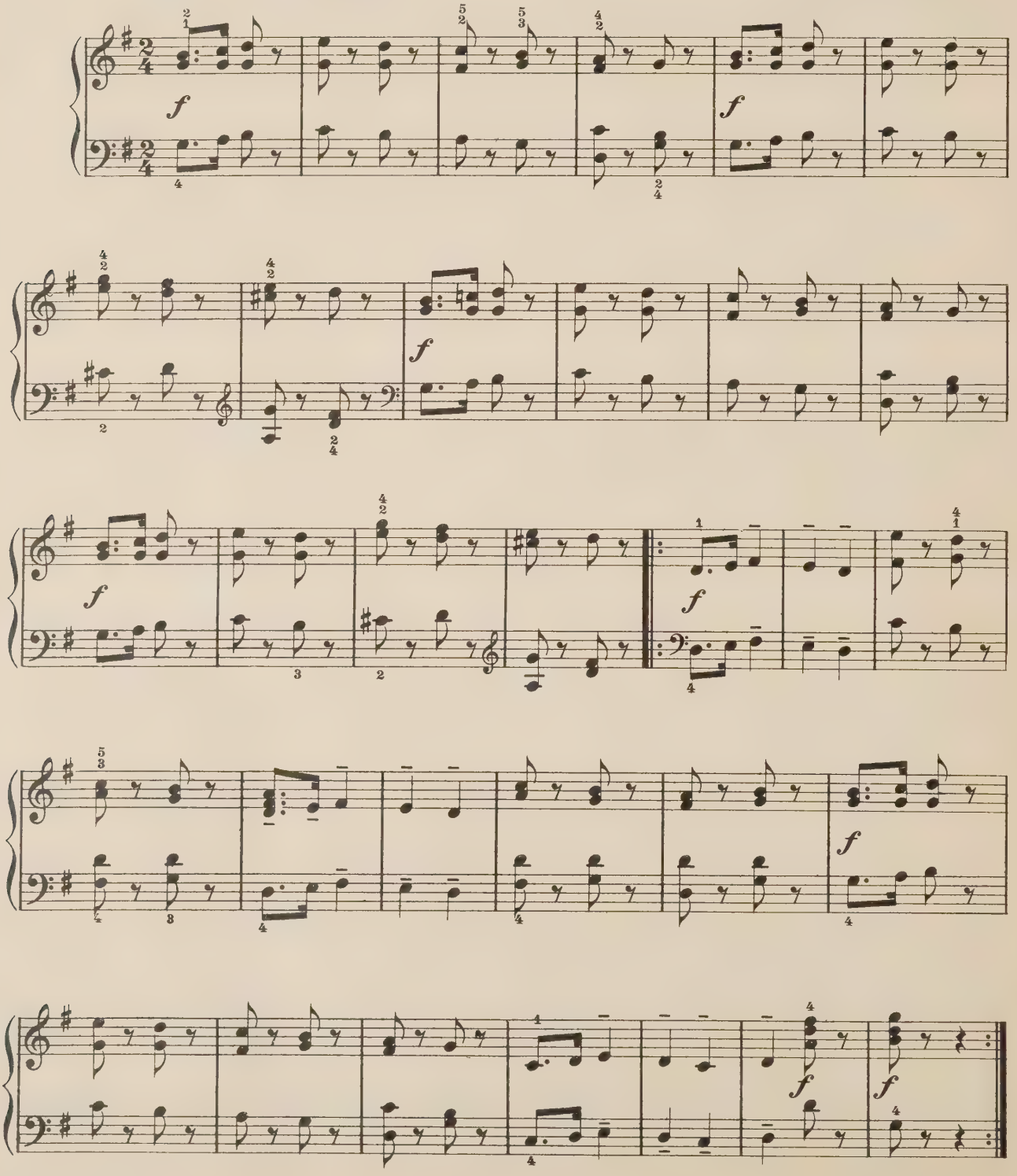

p
f
rite - nu - to
a tempo.
mf
1
2
p
p
ritenuto

# SOLDIERS' MARCH.

Single Step March. A beginners' march in which each step is accented. The step should be short and definite, sharp, and in moderately fast time.

**Bright and energetic.**

ROBERT SCHUMANN.

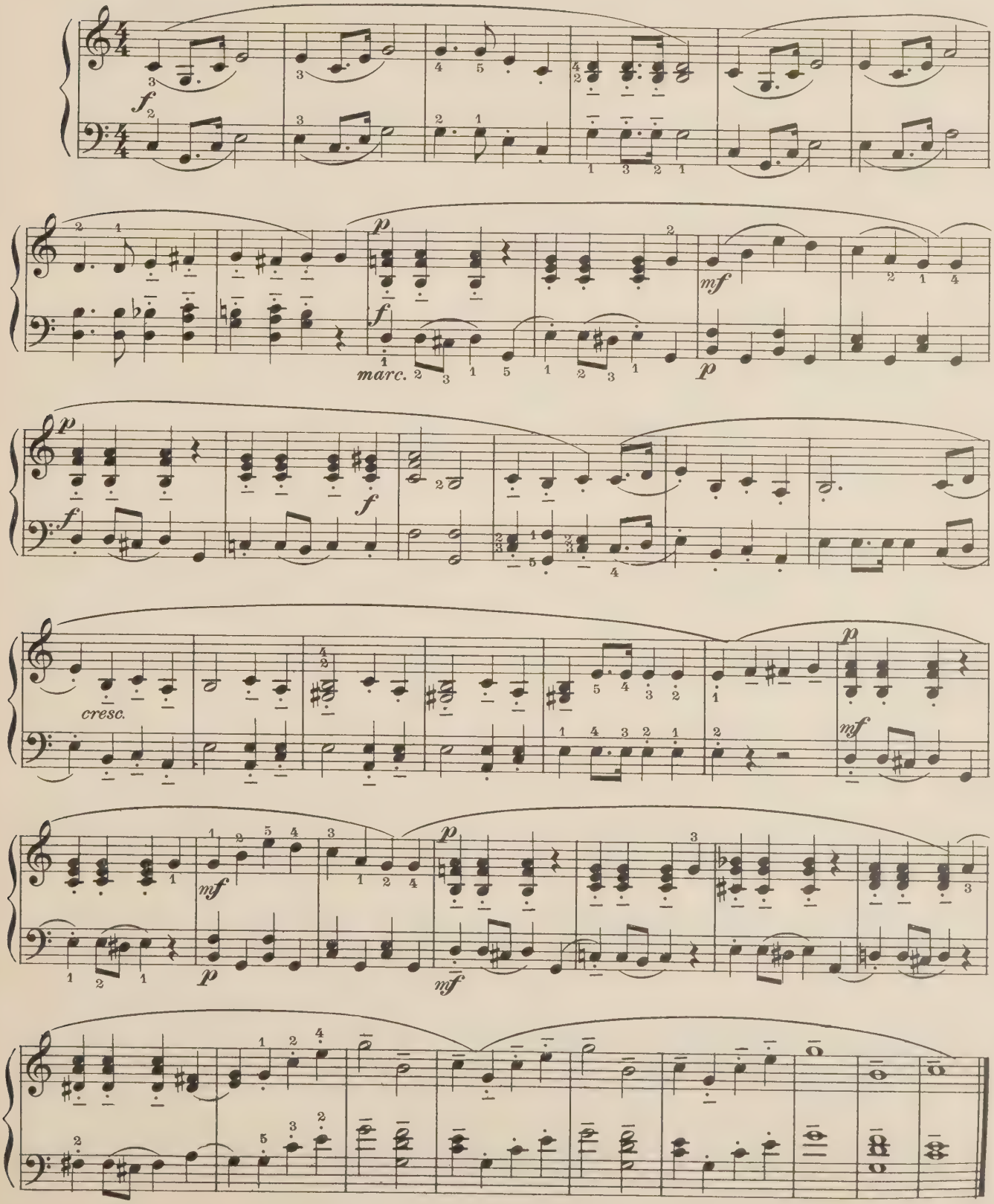


# SOLDIERS ARE COMING.

In good steady rhythm. Treading and alternating accent. Second and third movements give good figures for left and right in twos and fours.

PAUL HILLER.

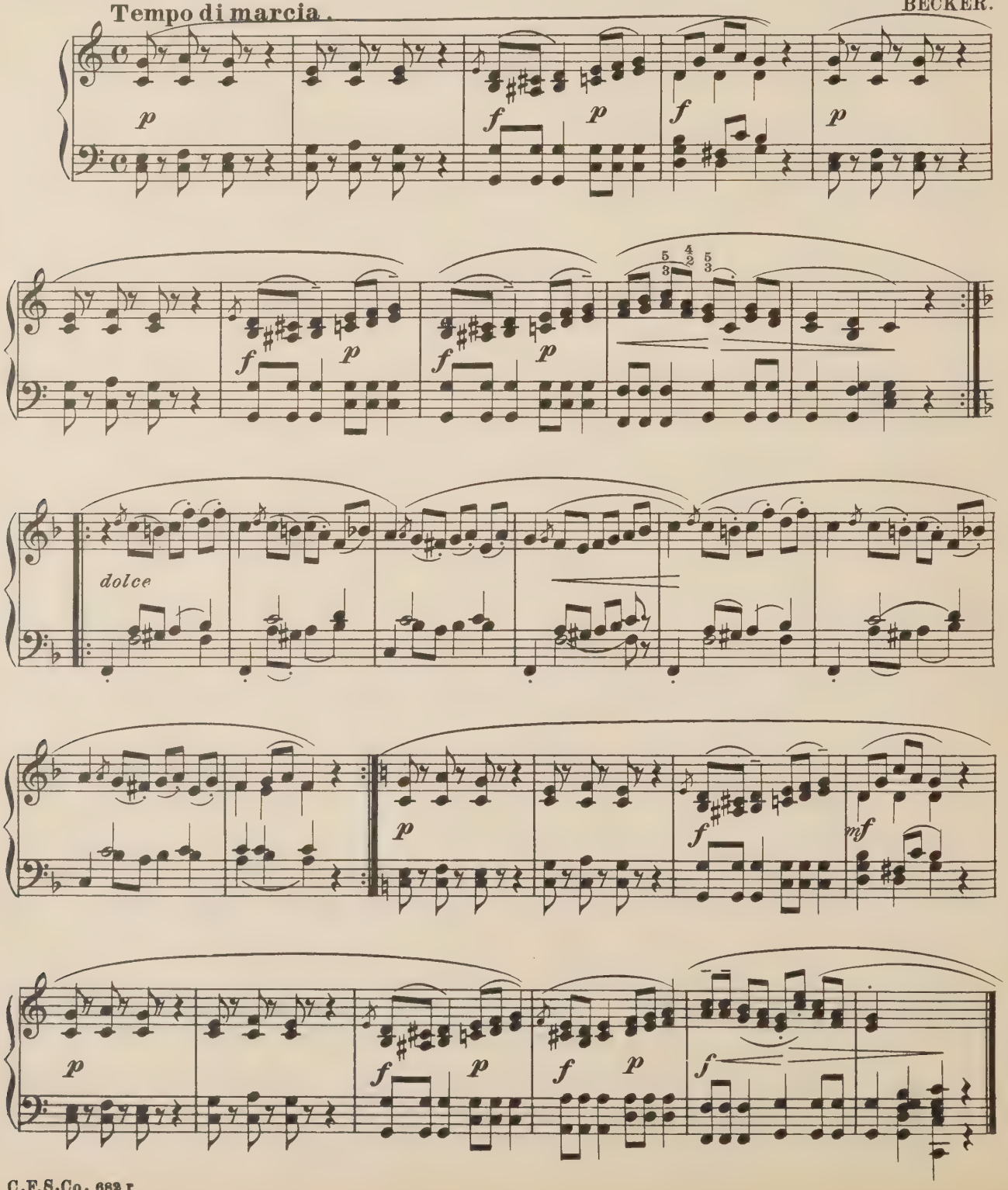
**Tempo di Marcia.**



# LET'S PLAY SOLDIERS.

Miniature drill. Children stand in opposite rows, about four yards apart. Captain gives command, "Forward, March". Children step forward with the first beat. 1st figure, 1,2,3 salute, backward same. 2nd figure, forward march 1,2,3,4, backward same. Measures 5 & 6 like 1 & 2, 7 & 8, forward march, 9 & 10 back to place, salute. For second movement, march in files of two around the room led by a captain. Return to place and repeat first movement. Children may wear soldier caps and sashes. The drill may be used for some especial military occasion.

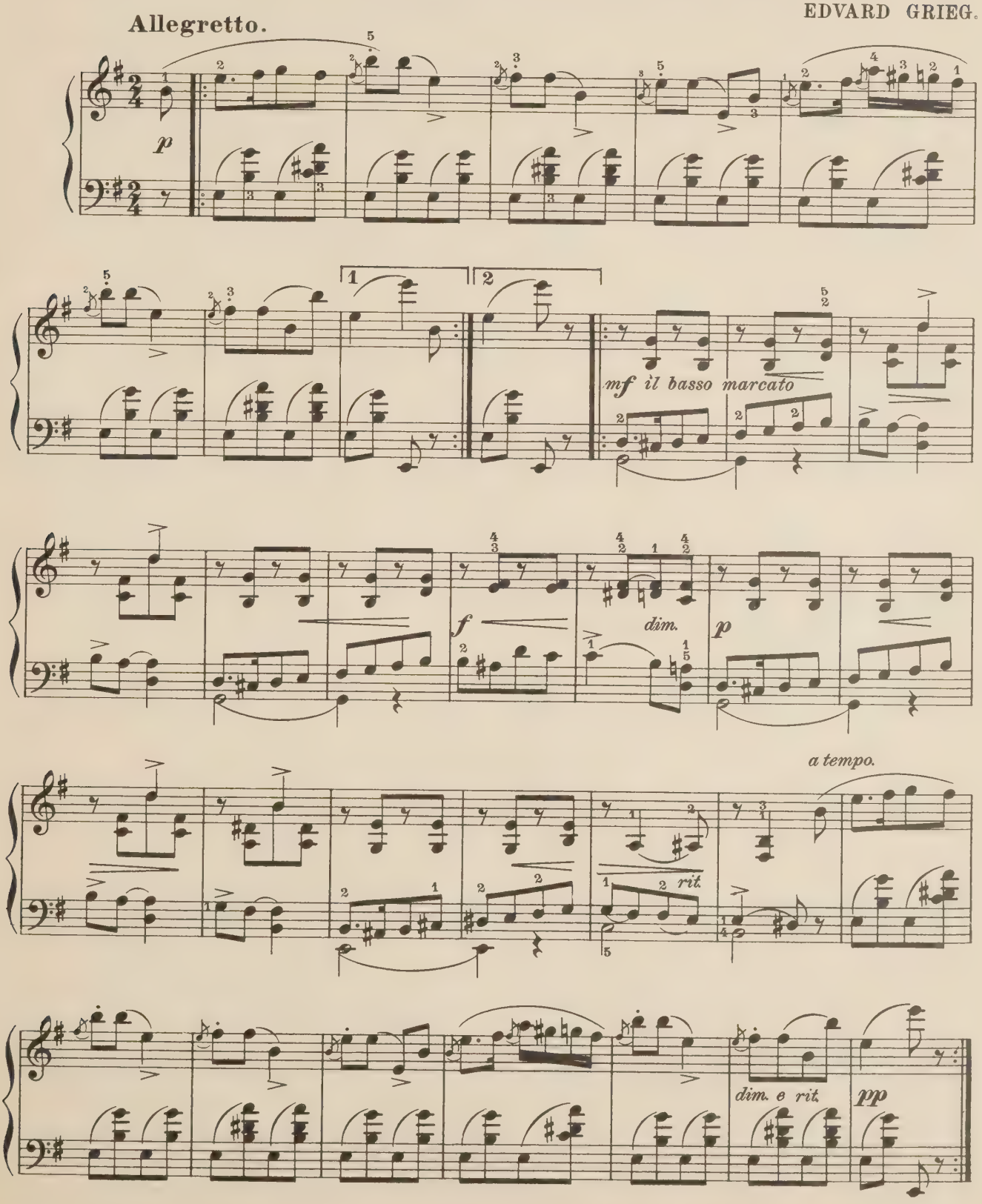
BECKER.



# ALBUM LEAF.

Marching theme. Suggestions for accent, and instrumental imitations for primitive band.

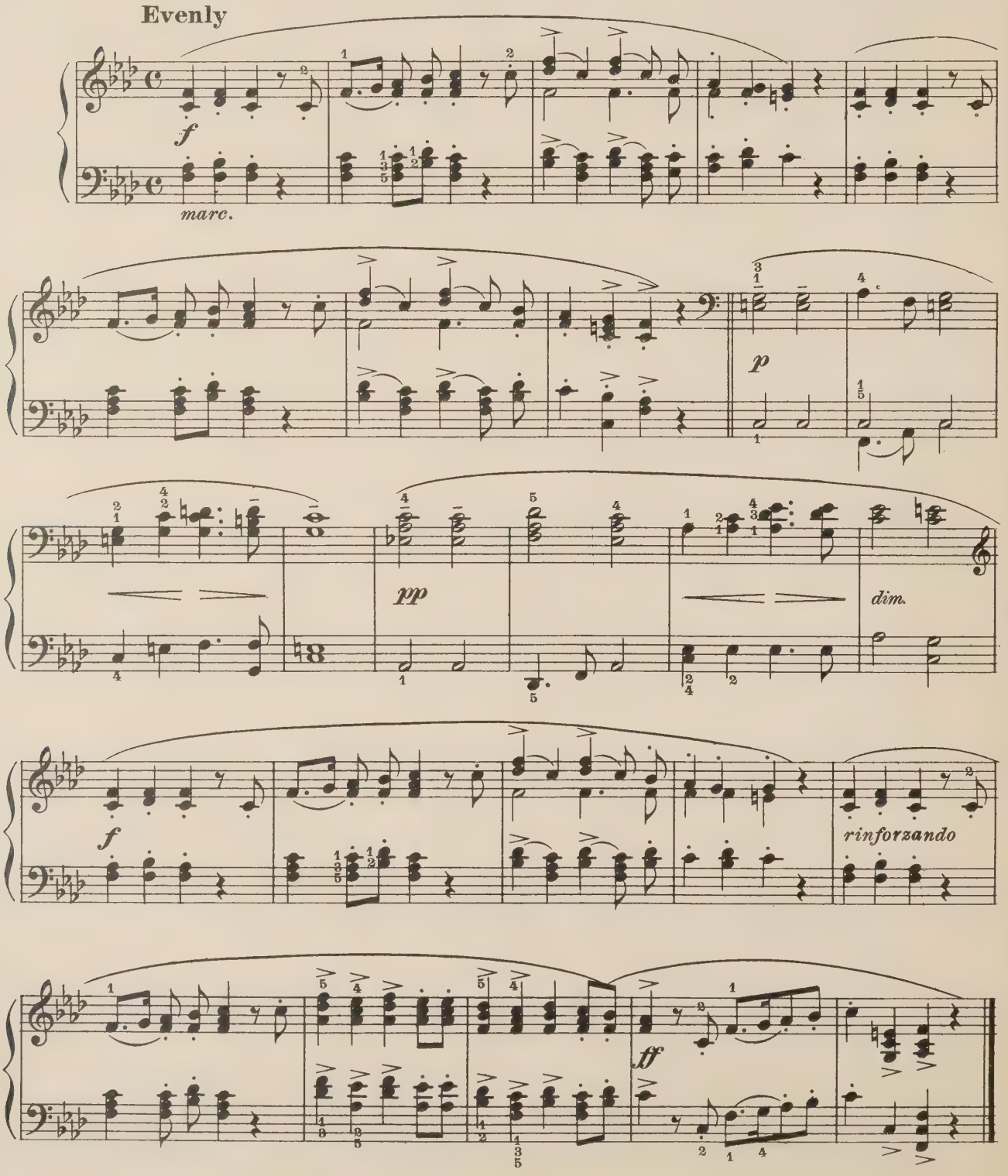
EDVARD GRIEG.



# WAR SONG

Sometimes desirable for a more serious and relaxed mood. Sense of weight and heaviness. Soldiers returning from a long march, carrying their knapsacks, etc. Sleeping in their tents, resting, dreaming.

H. REINHOLD

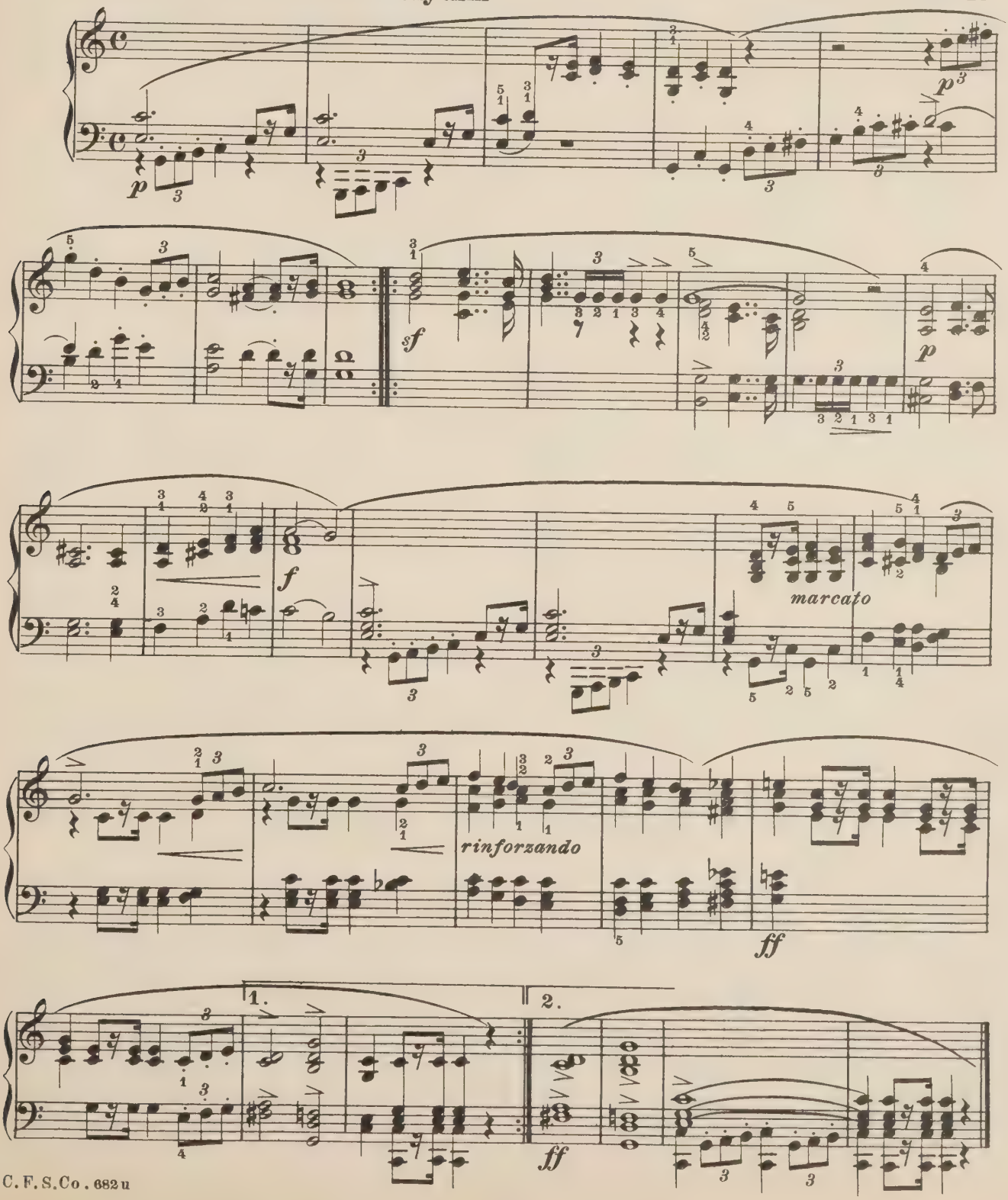


# MARCH OF FINGALL'S MEN

The best characteristics of this March are found in its mood of forcefulness, conviction and strength. It is excellent for tramping and trudging, and well illustrates any story of heroic effort .

**Not too fast but strict rhythm**

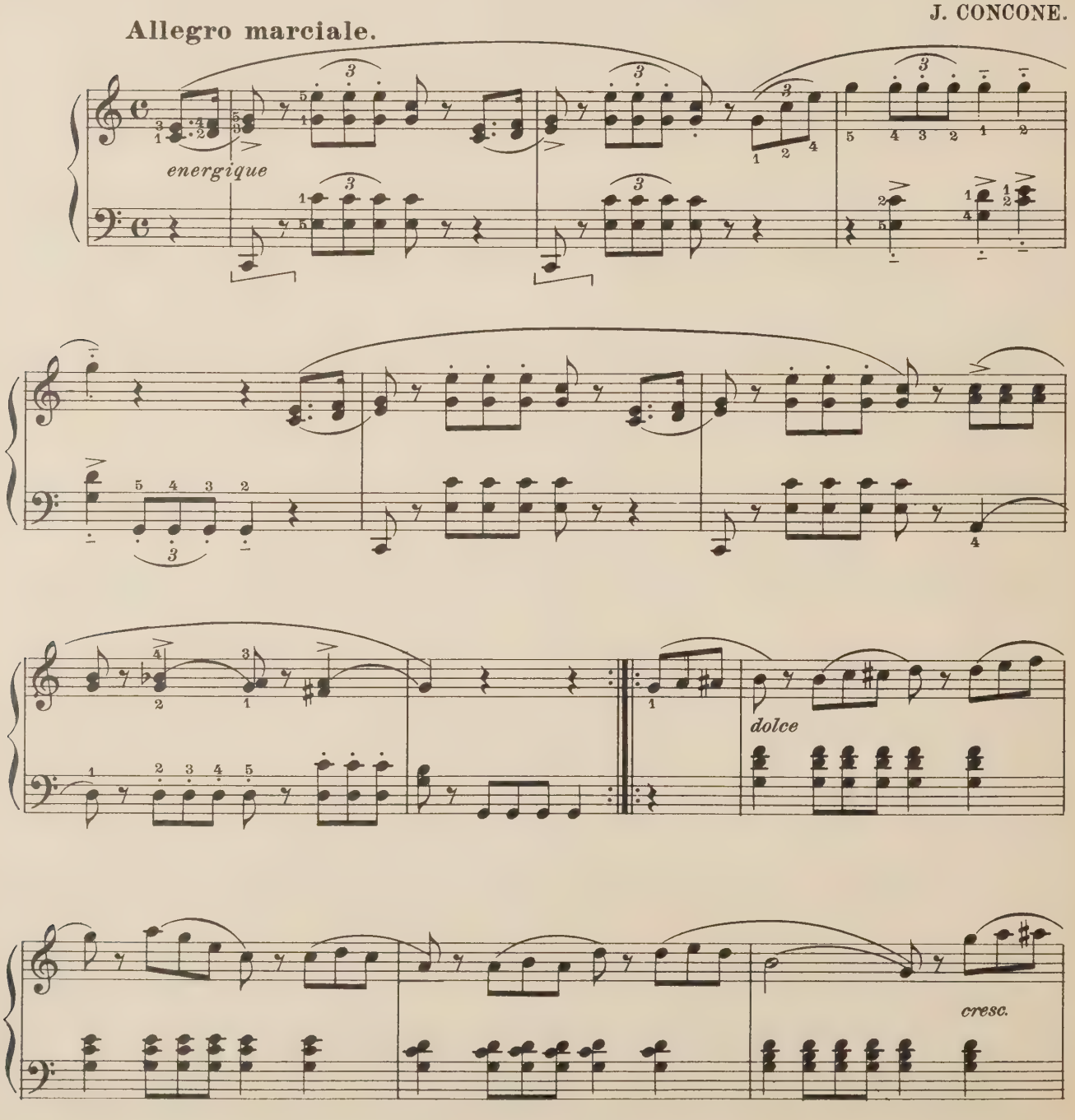
HUGO REINHOLD

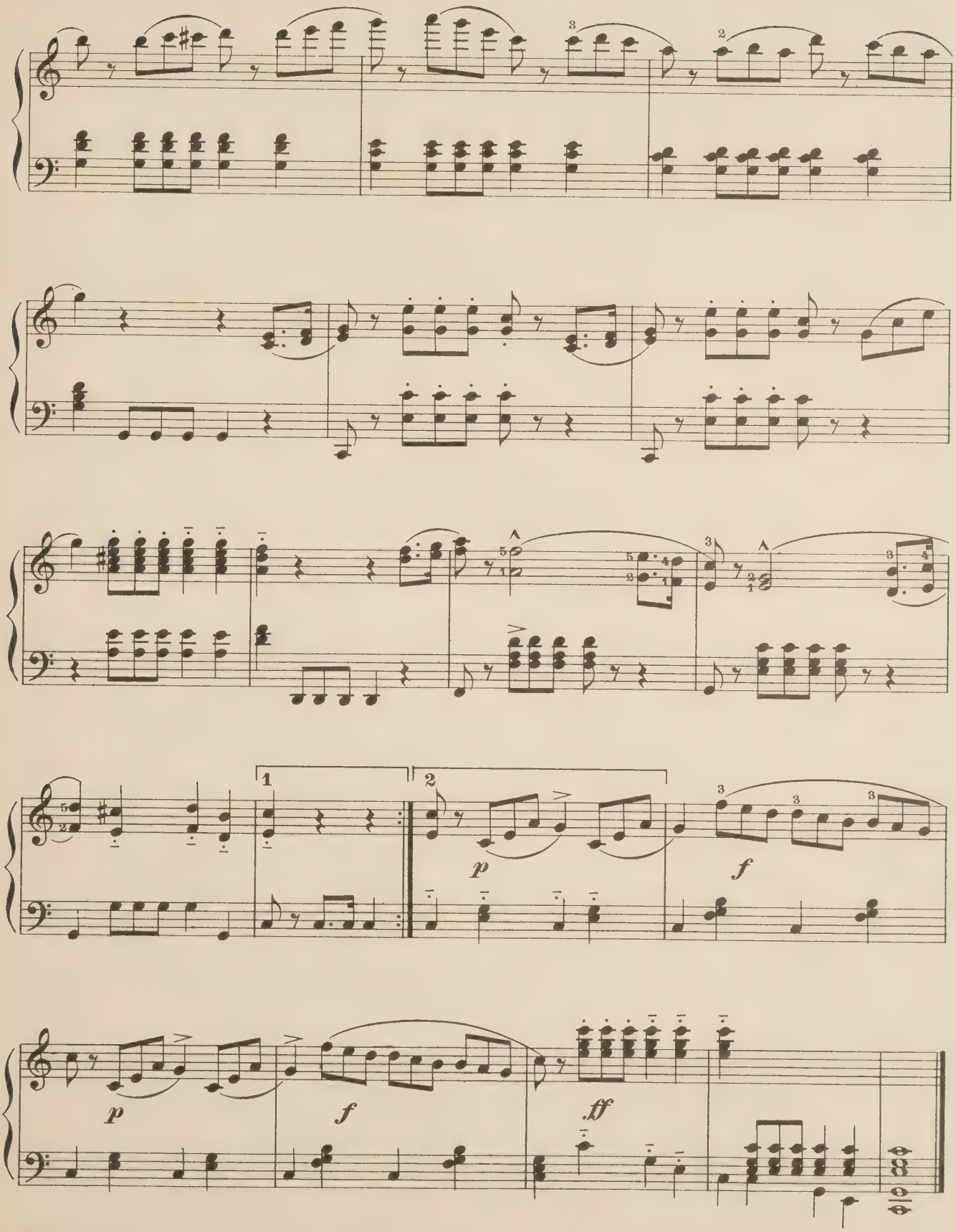


# MARCHE MILITAIRE.

Suggestive of military pomp and parade. Streaming banners, brass band, grand review.

J. CONCONE.



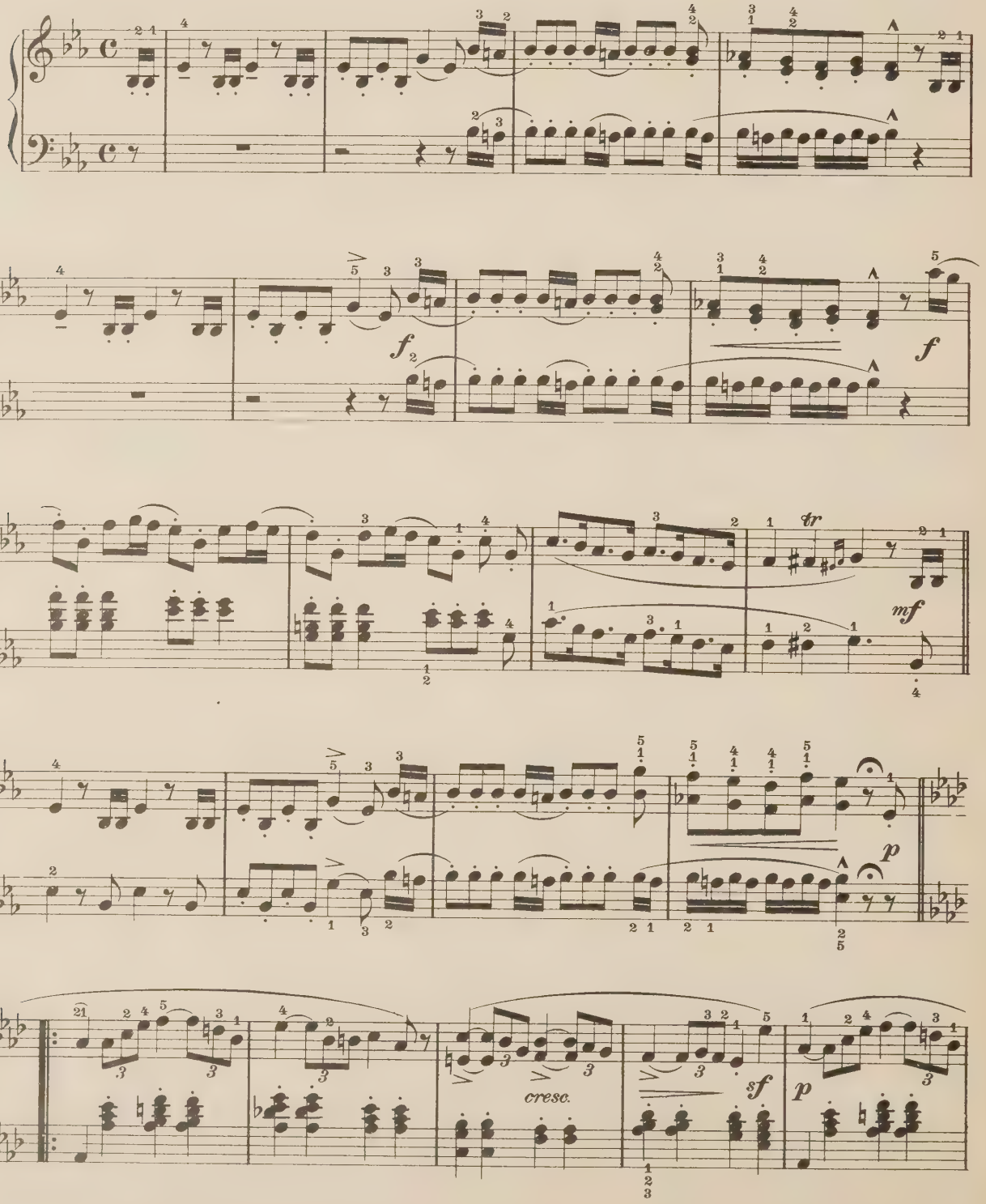
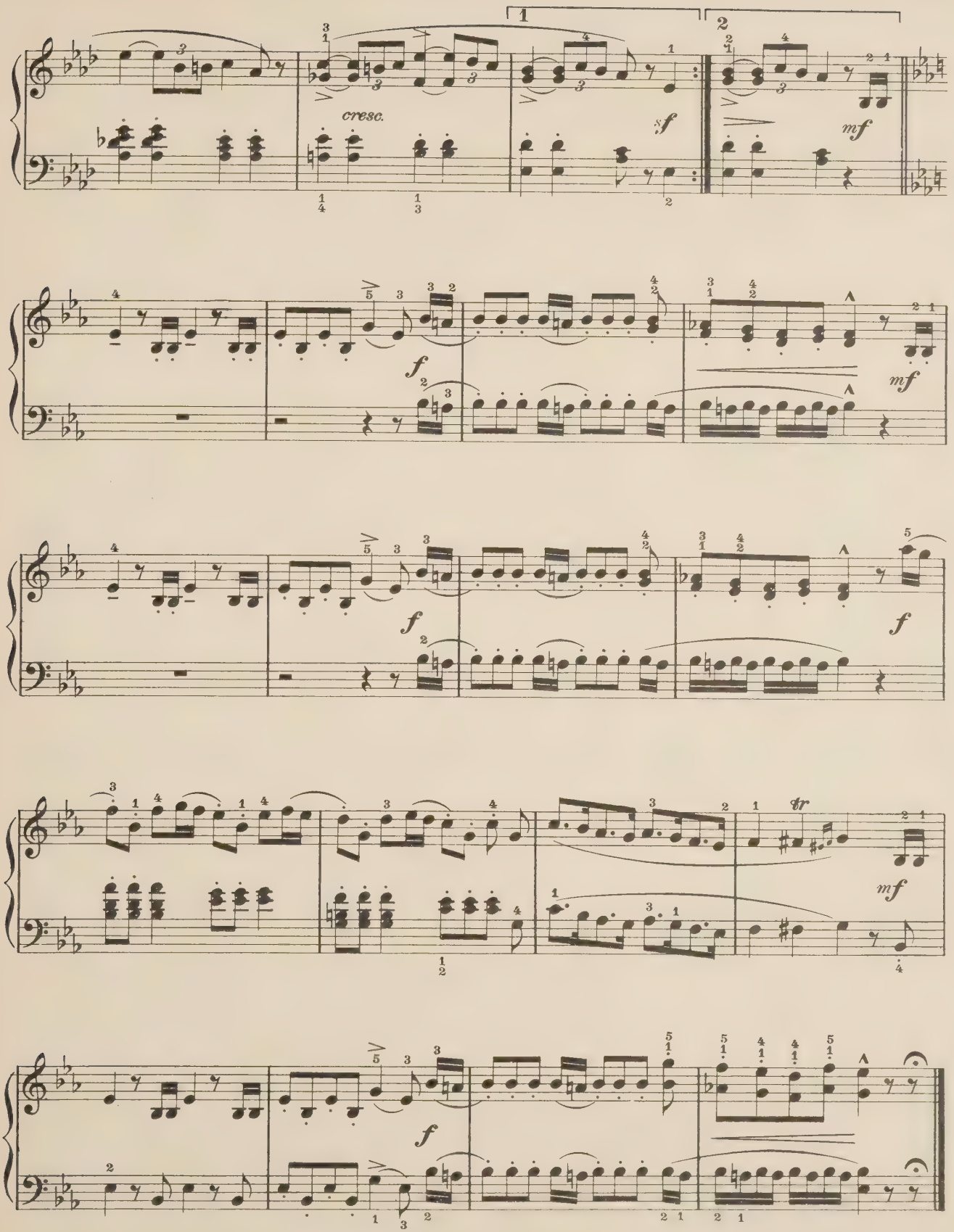

1
2
p
f
p
f
ff

# GRAND PARADE.

Picture March. Trumpets, galloping and high stepping horses. Let the children imitate the trumpets with their voices as well as the physical movements with their bodies. The last movement should be played in stately measure.

**Tempo di Marcia.**

TH. KULLAK.

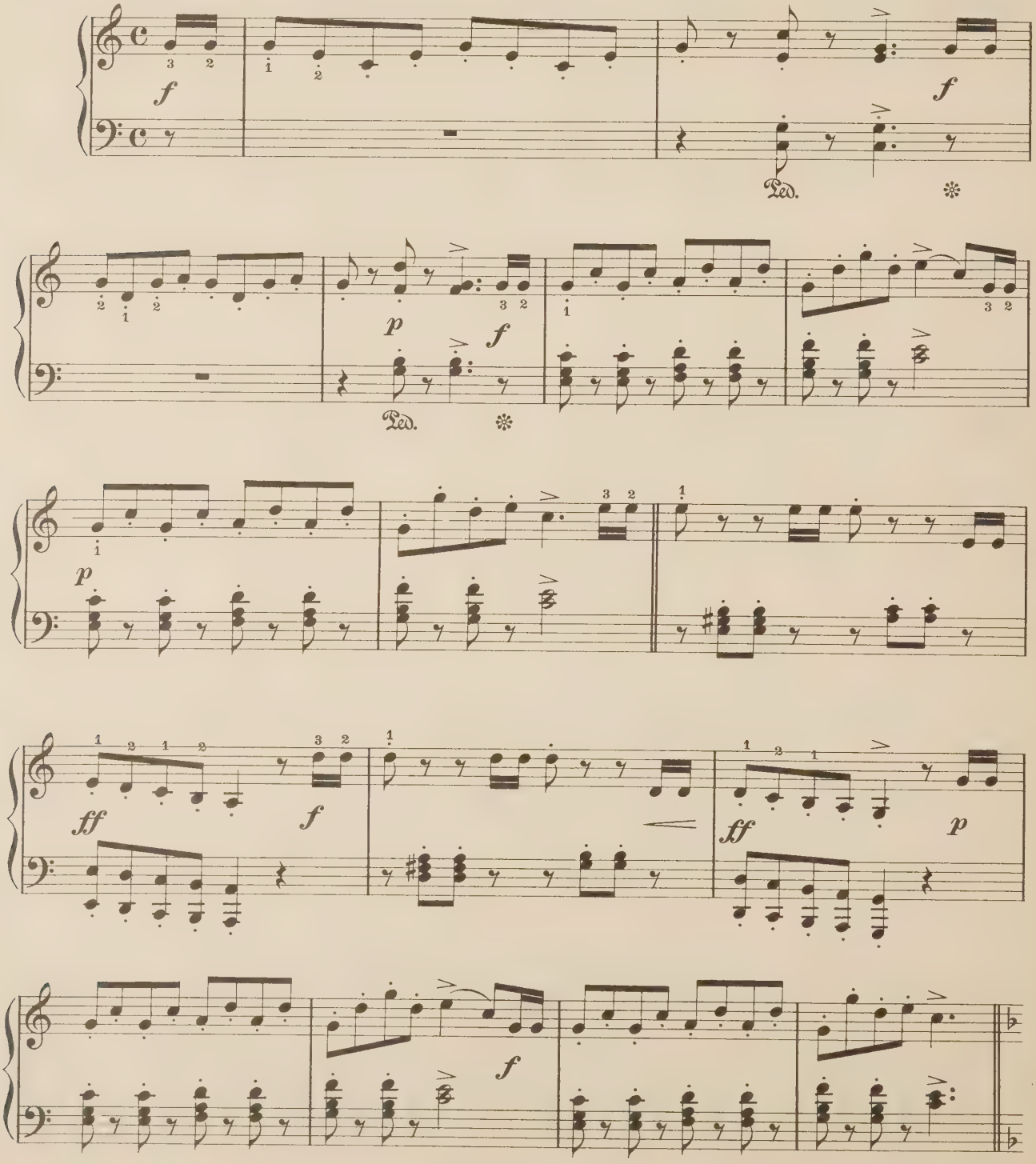


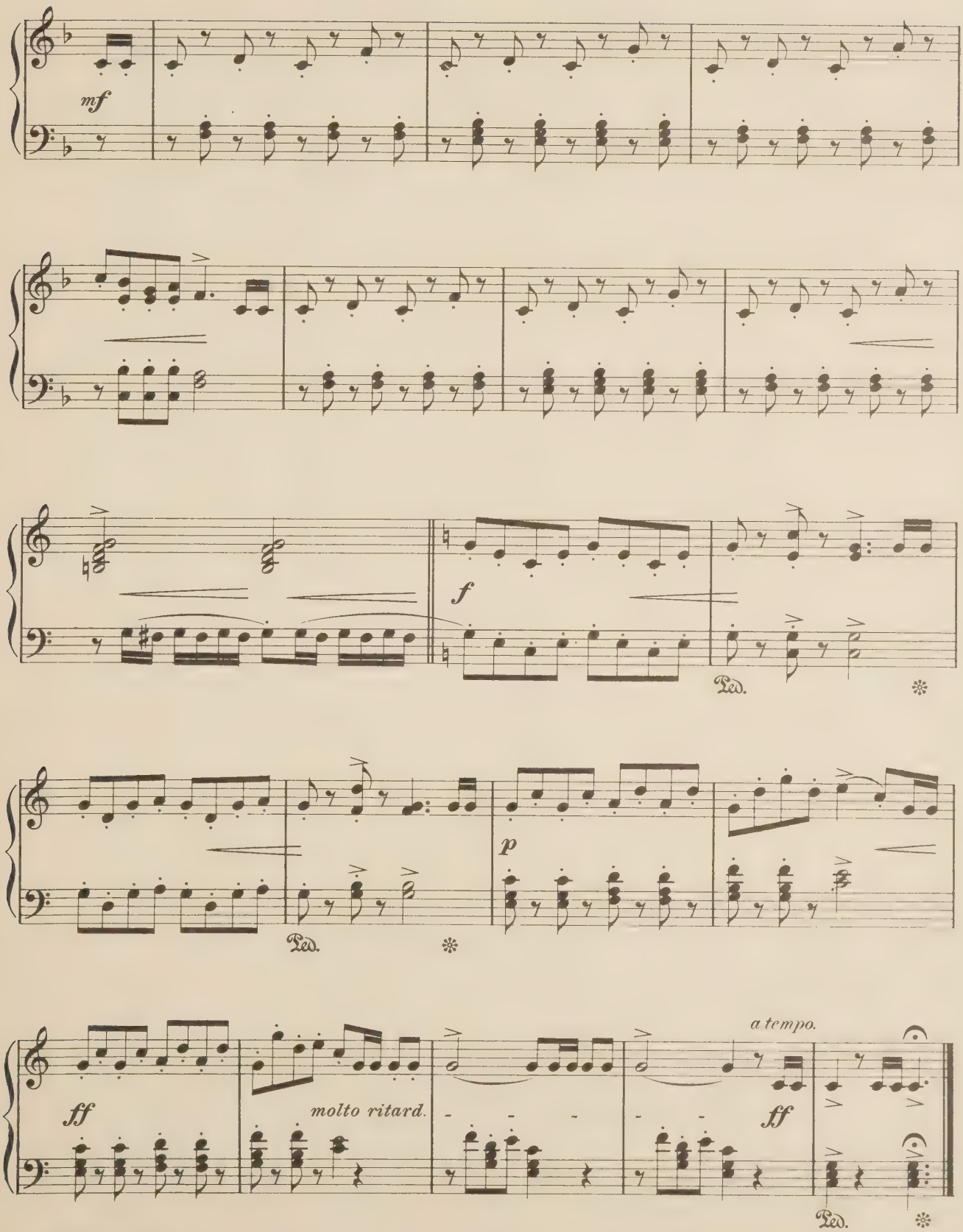
1
2
cresc.
sf
mf
f
mf
f
f
tr
mf
f

# TRUMPETERS' SERENADE.

To be played in a lively and spirited manner. This is much enjoyed by the children as a tone picture as well as march. It may serve for an ear lesson in pitch, high and low contrast.

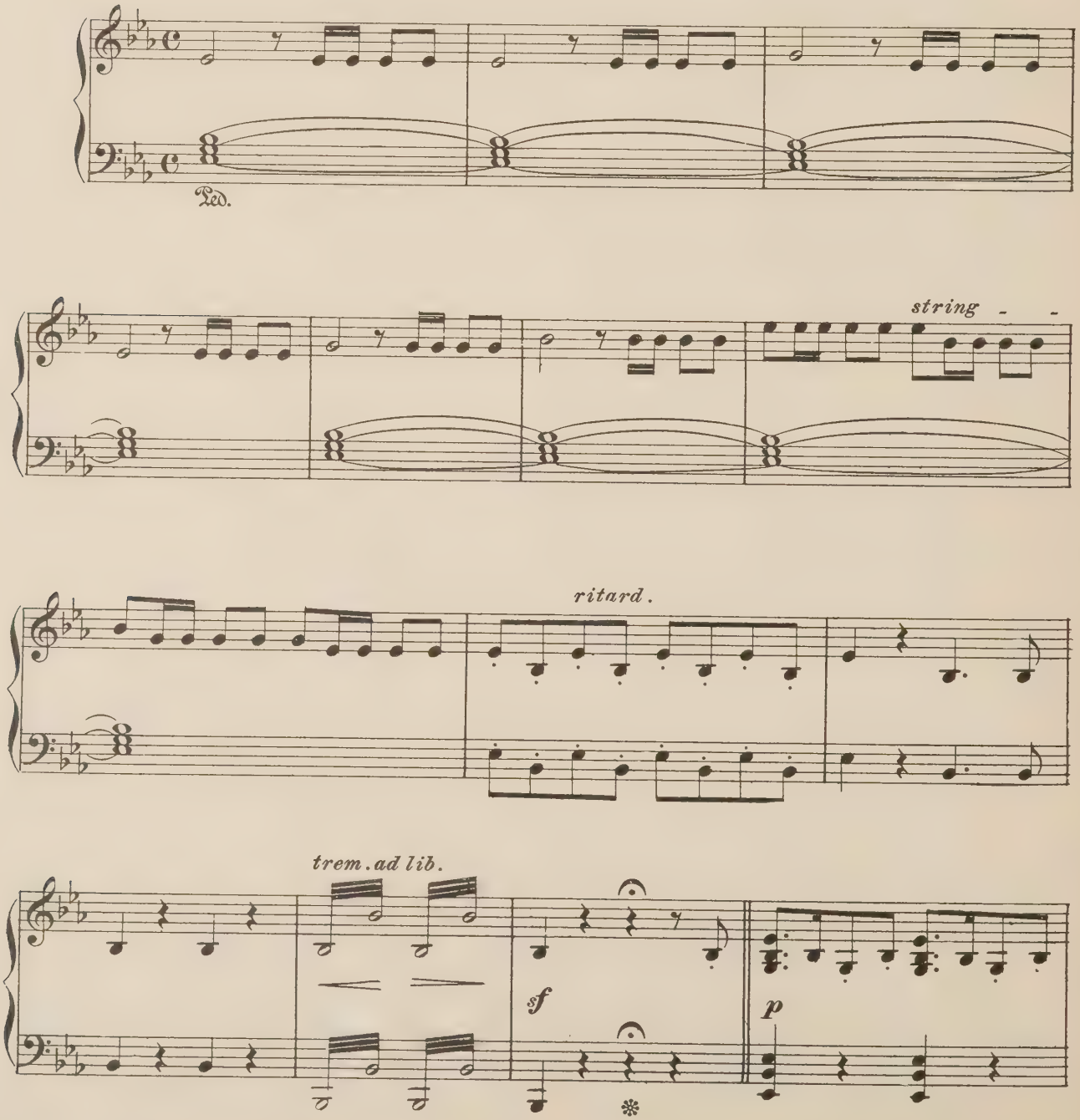
**Spirited.** FR. SPINDLER.

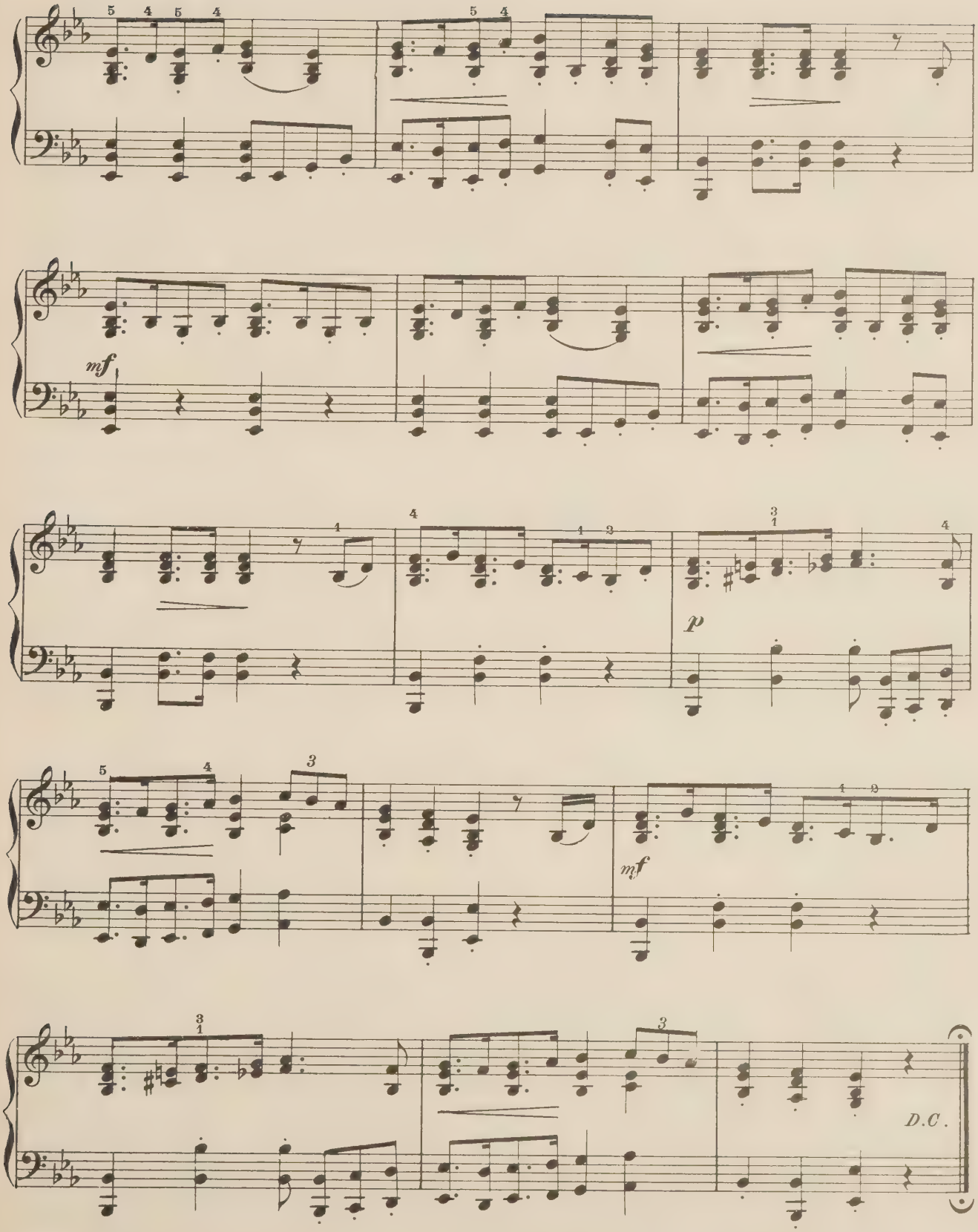



mf
f
Ped.
p
Ped.
ff
molto ritard.
a tempo.
ff
Ped.

# DESSAUER MARCH.

Suggestive of the tramping of many feet, approaching Cavalry, etc. Should be played with light staccato movement, either a plain marching or galloping movement, increase the tempo for the latter effect.



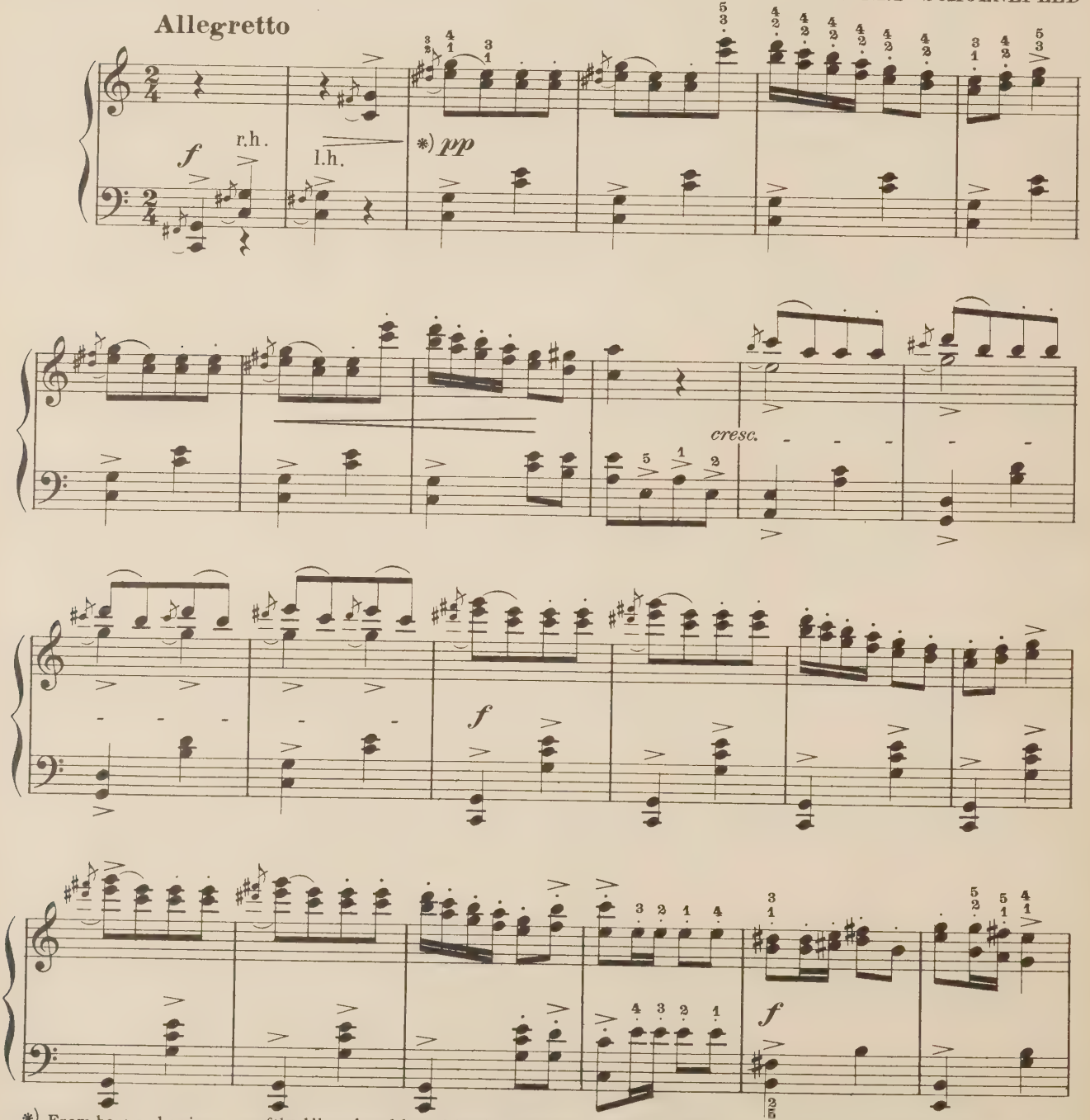

mf
p
mf
D.C.

# TURKISH MARCH

Theme for Marching and imitations with cymbals, triangles, fifes, drums etc. Develop crescendo, loud and soft. Band heard coming in the distance. Primitive band.

BEETHOVEN

Transcribed by
HENRY SCHOENEFELD




*) From here on begin very softly, like a band heard in the distance, growing gradually louder as it approaches, then passing by at full force. Percussian instruments may be used, *ad lib.*

Second Piano Part available.

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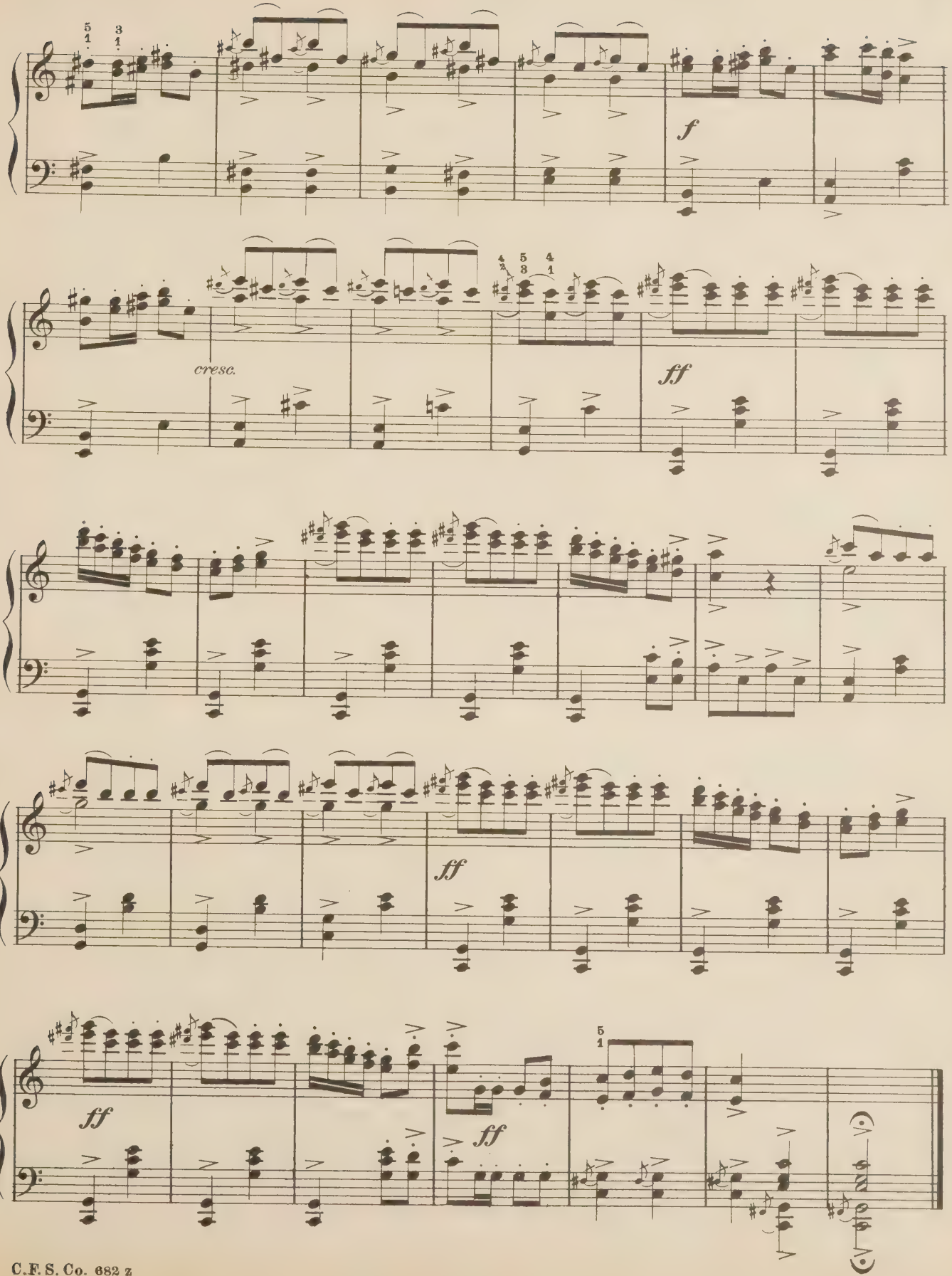
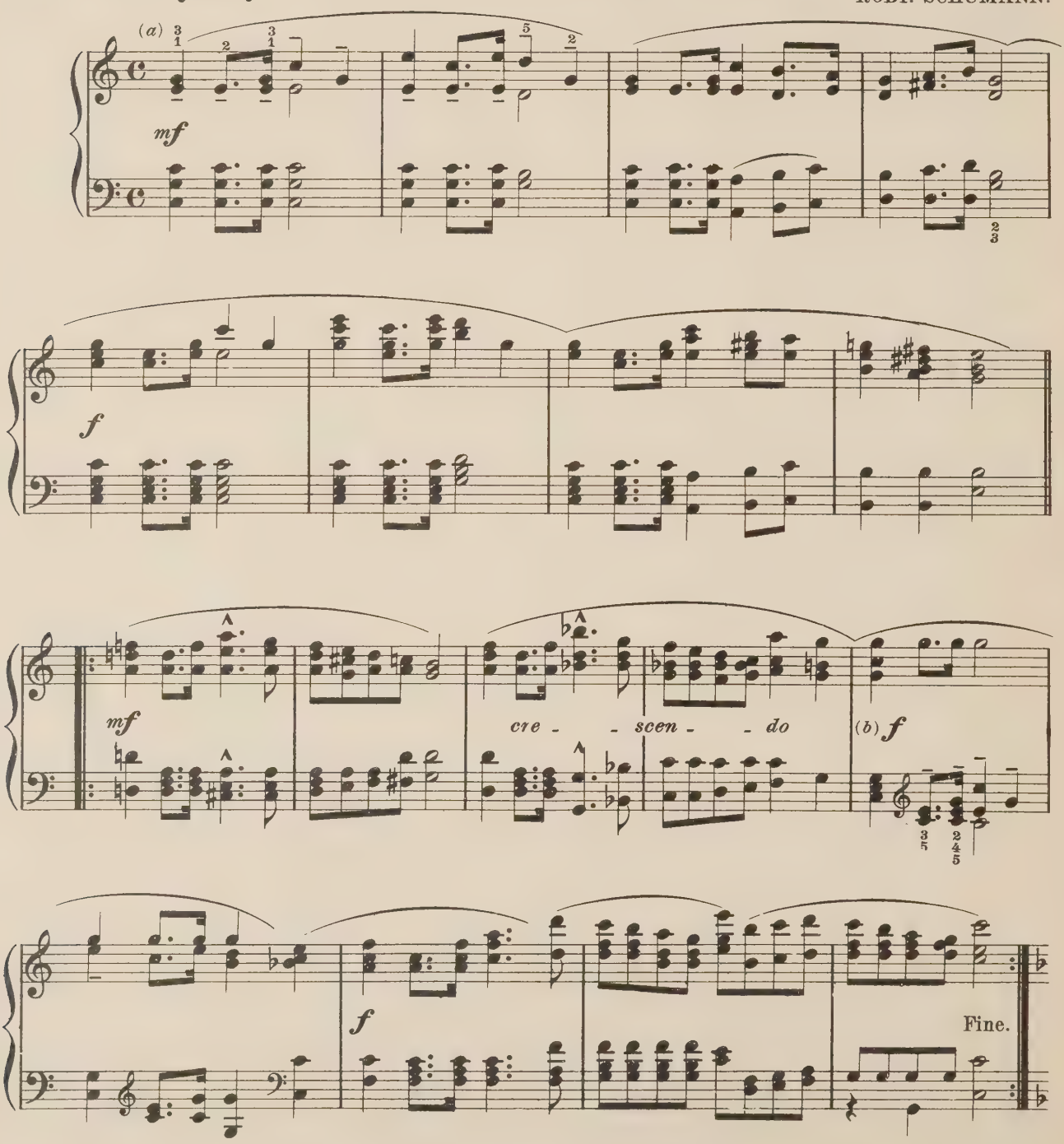

f
cresc.
ff
ff
ff
ff

# BIRTHDAY MARCH.

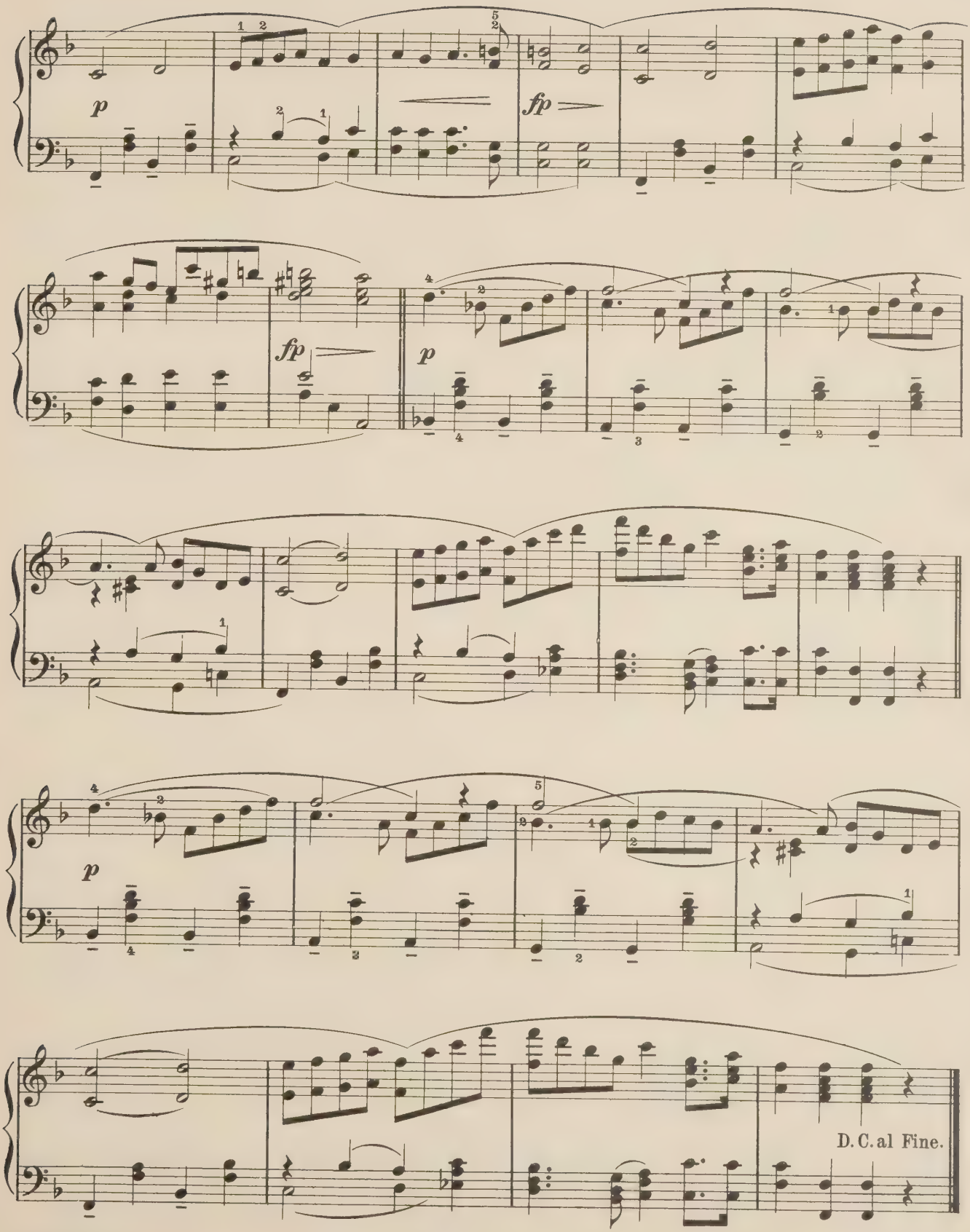
Simple March. For occasions when a military march is undesirable. Preserve its festal character.

**Buoyantly.**

ROBT. SCHUMANN.




(*a*) *marcato legato.* Give the effect of the percussion quality.
(*b*) Observe the melody in the inner voices.

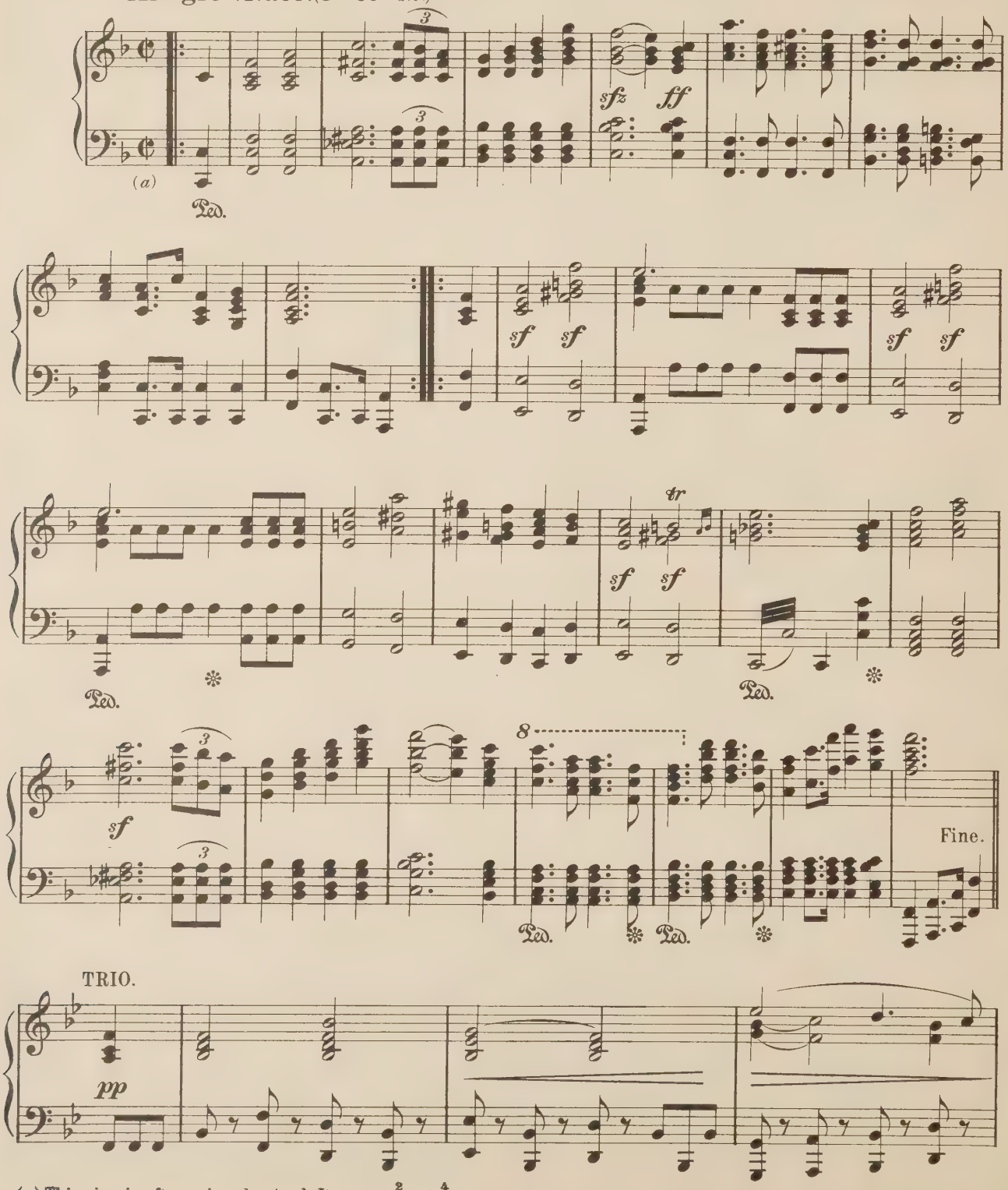

p
fp
fp
p
p
D. C. al Fine.

# MARCH OF THE PRIESTS.

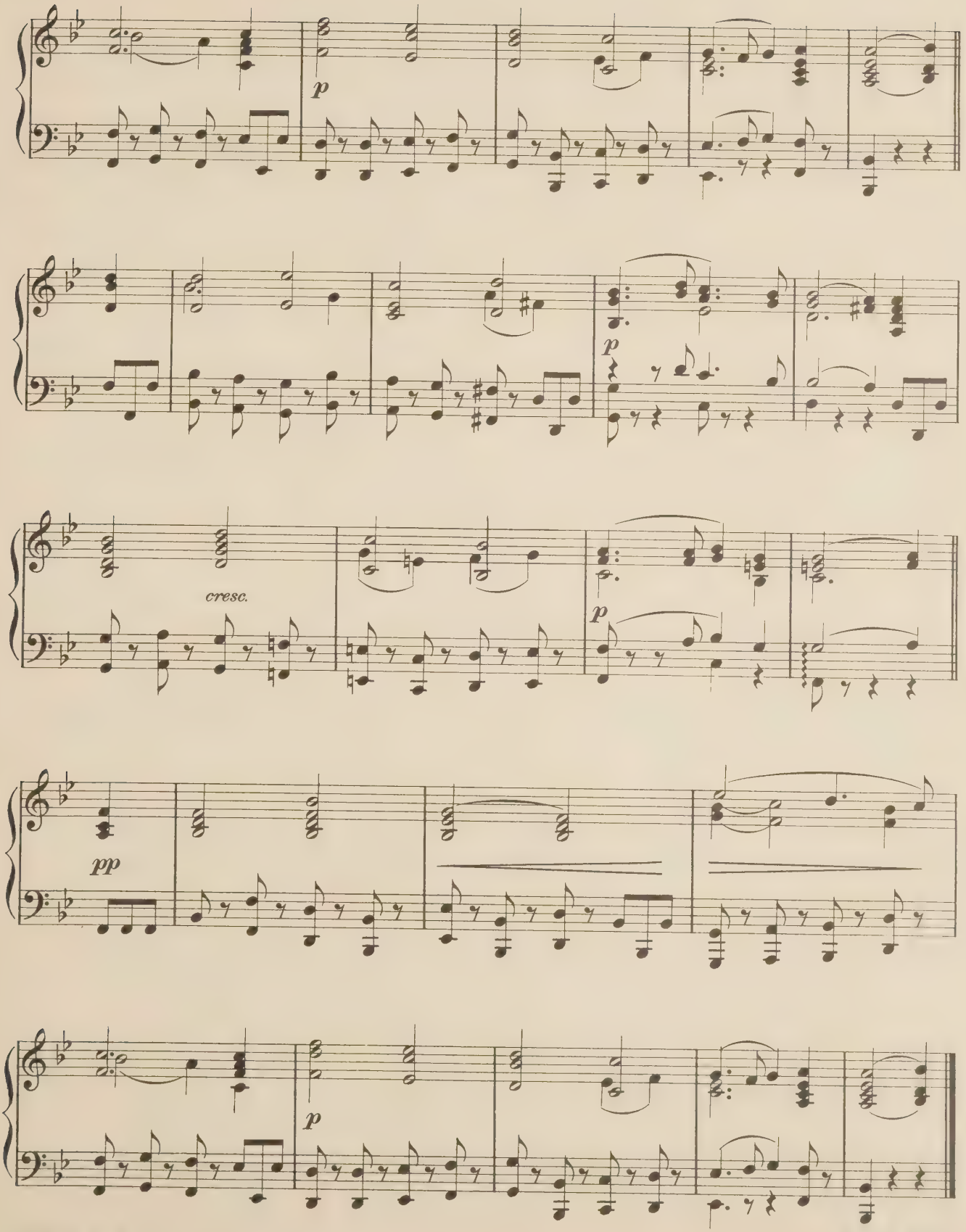
Grand March. Especially good for commencements and other festal occasions.

MENDELSSOHN.

**Allegro vivace.** (♩ = 66 - 72.)




(a) This sign is often misunderstood. It means $\frac{2}{4}$ not $\frac{4}{4}$ measure.



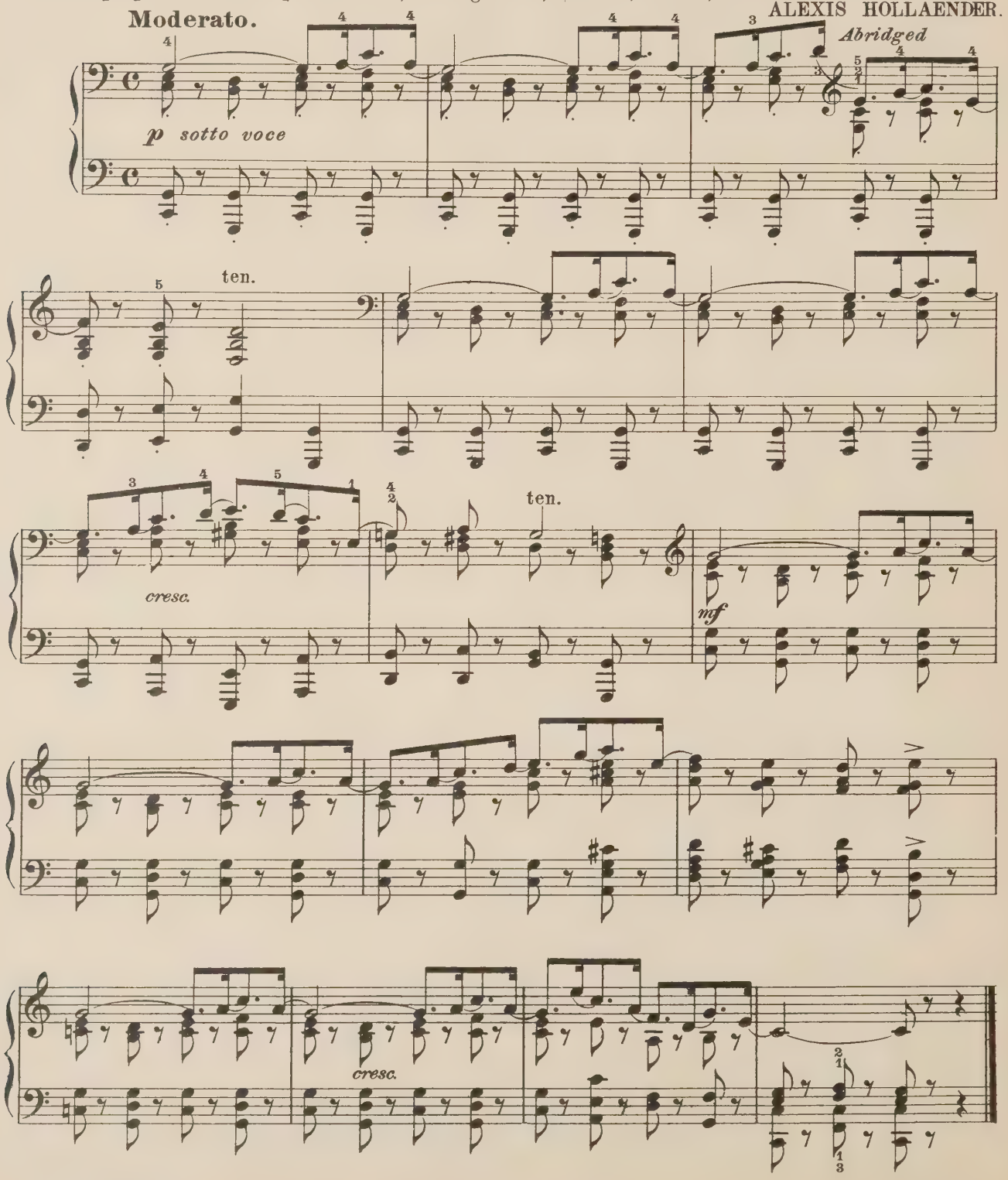



D.C. al Fine.

# MARCH.

This beautiful and stately movement from the Hollaender March is well adapted for processionals and festival purposes. Harvest processional, bearing fruits, banners, torches, etc.

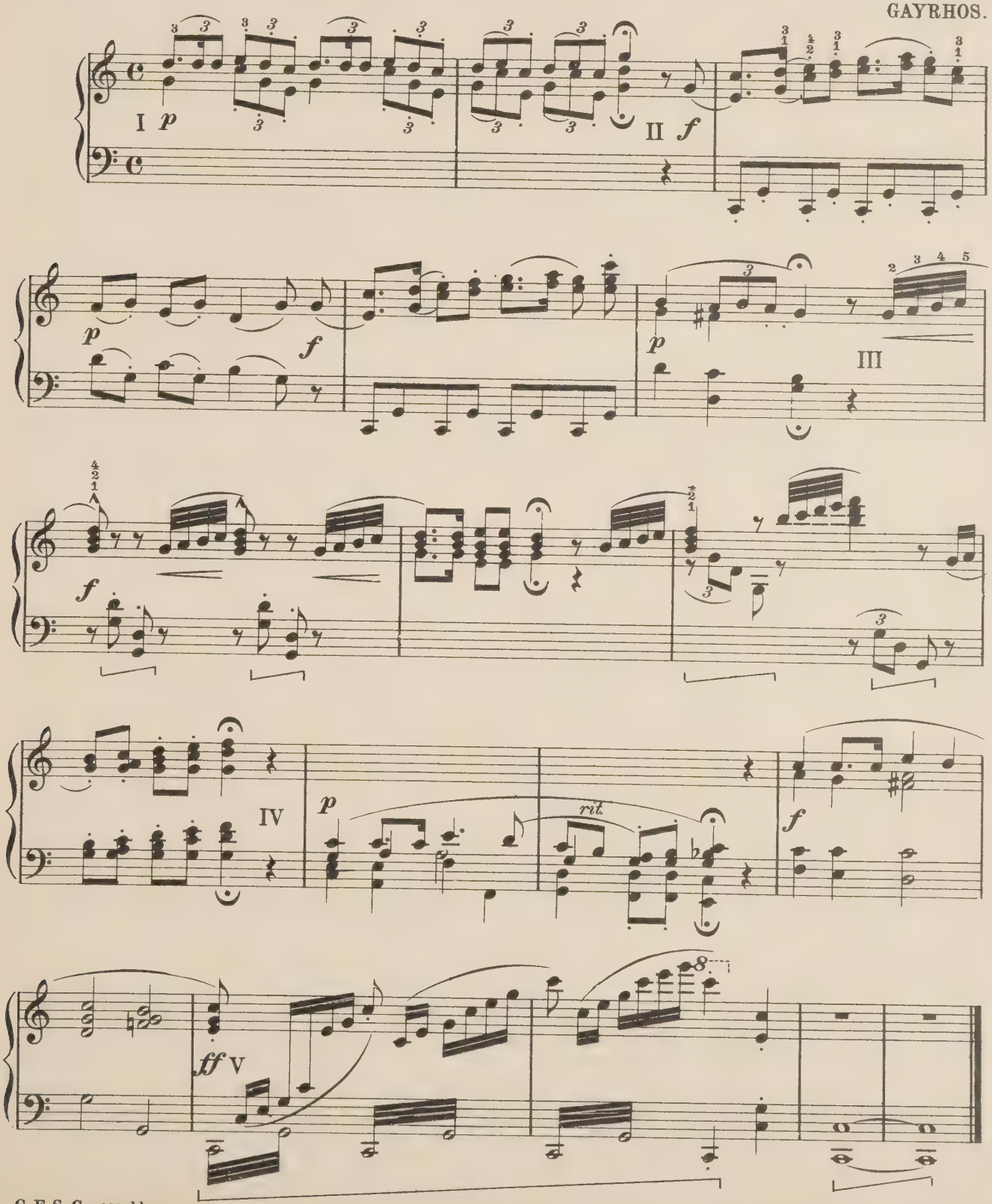
ALEXIS HOLLAENDER.



# THE TOURNAMENT.

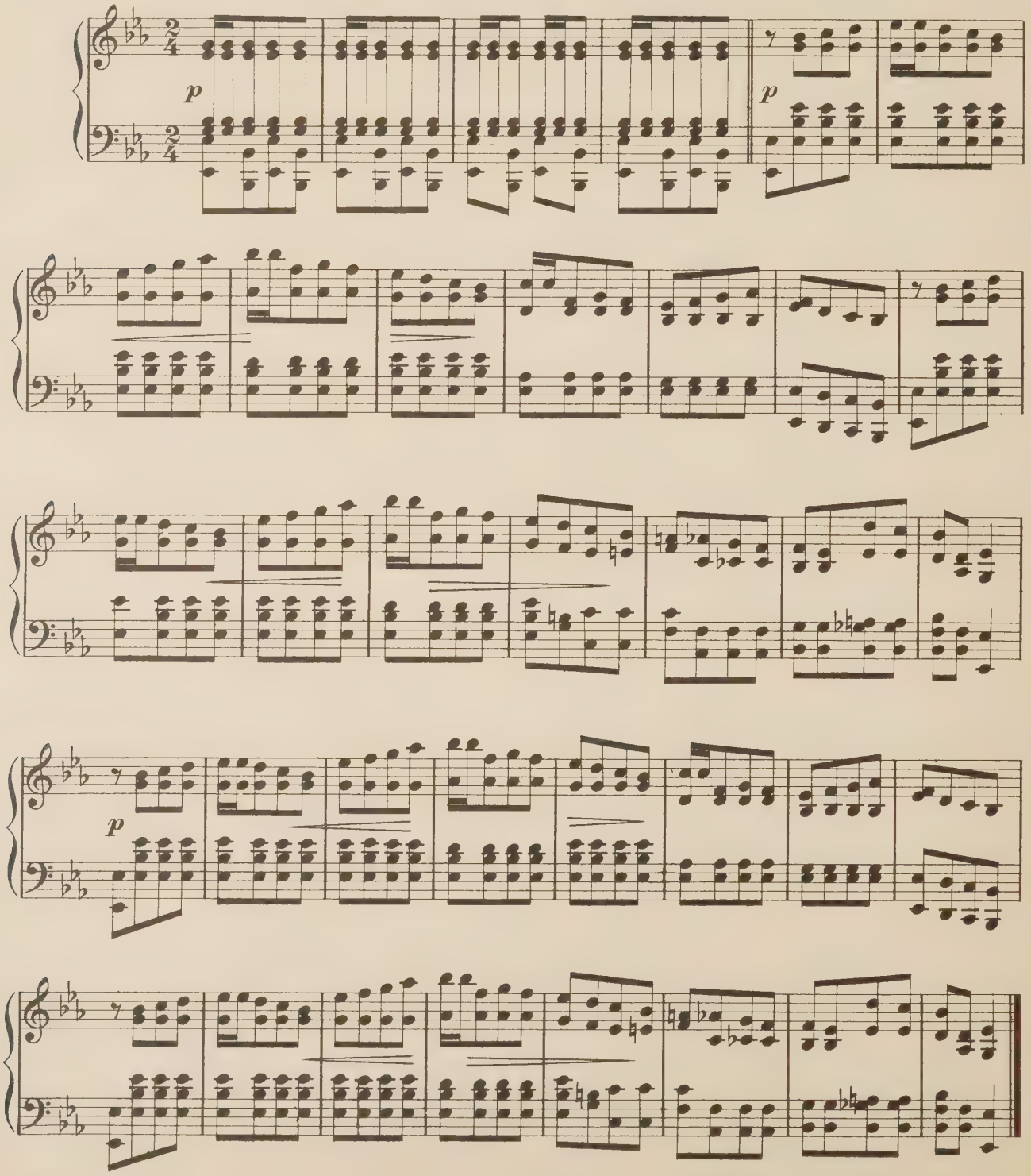
**1** Heralds sounding their bugles. **2** Knights galloping into the lists. **3** Throwing of lances and other sports. **4** Return of the victors. **5** General acclaim.

GAYRHOS.



# TROT DE CAVALERIE.

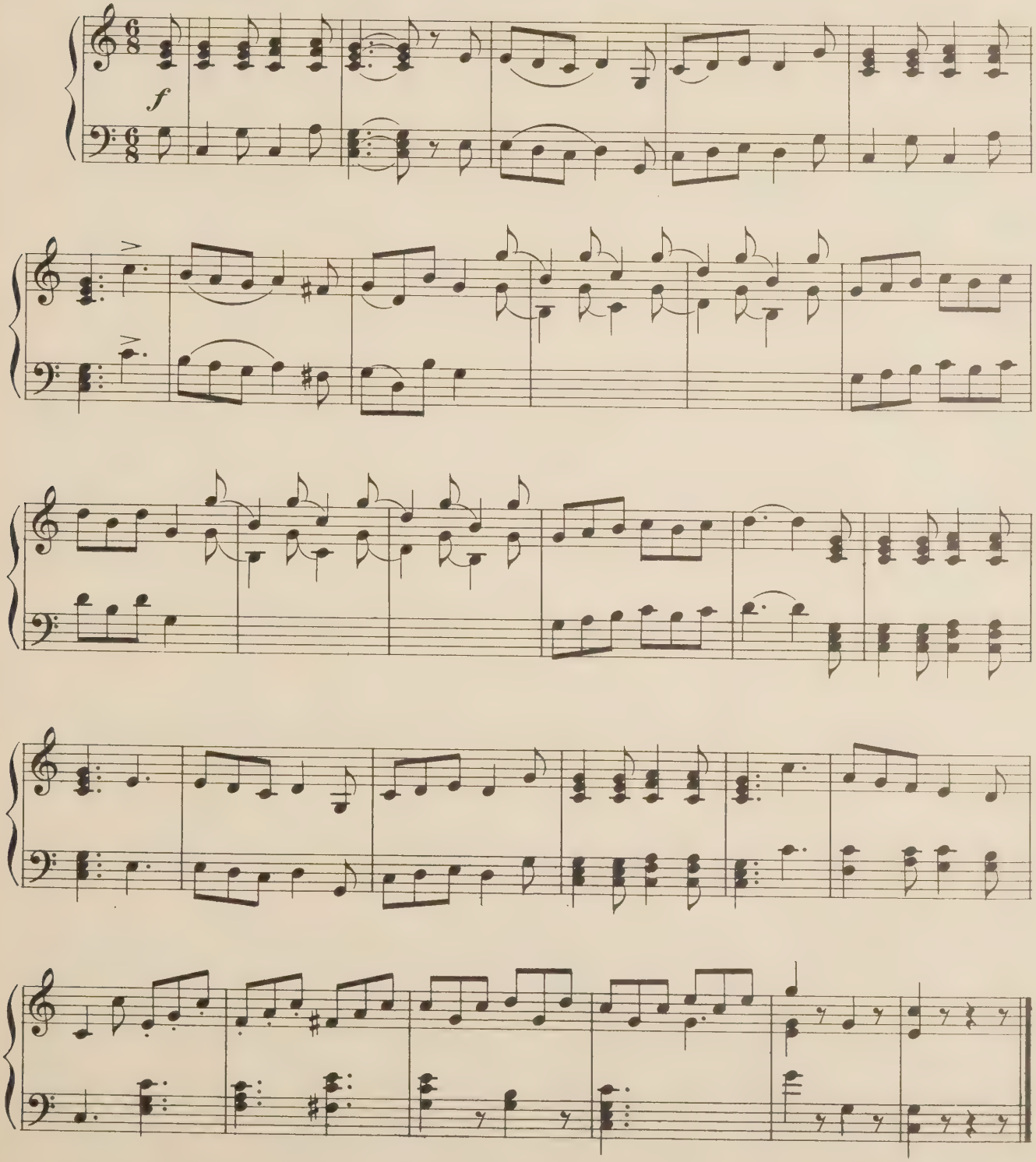
Trotting horses. To be played steadily and in strong, even rhythm.

*Abridged.* **Allegro.** A. RUBINSTEIN.

# ROUGH RIDERS.

Galloping and trotting movement. Mounting, reining up of horses, all off for a gallop across the plains.

W. C. E. SEEBOECK.

**With Dash.**



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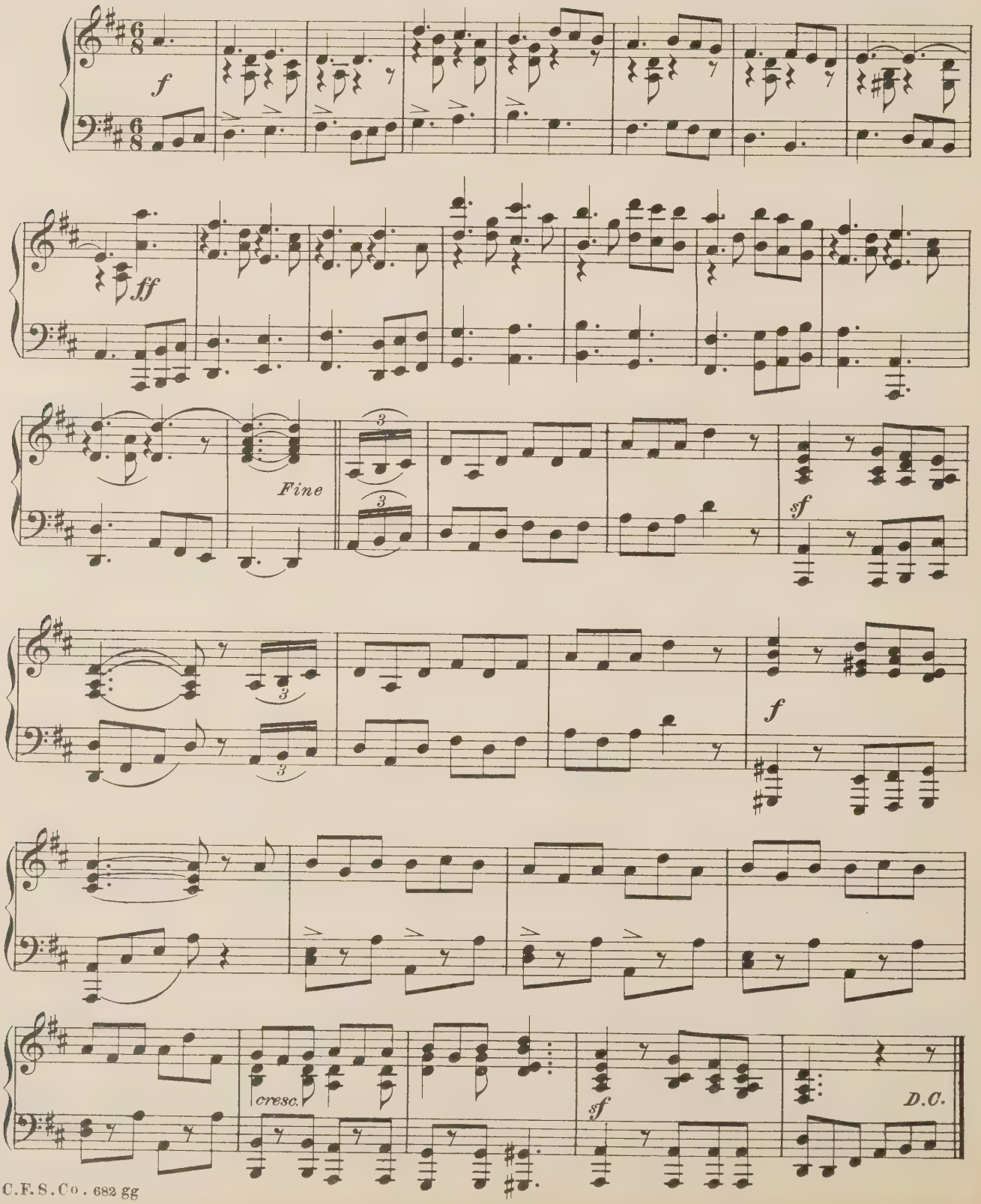
# FAMILY DRUM CORPS.

In fine swinging movement. Imitations of drum major.

**Alla marcia.** F. S. KNOWLTON.



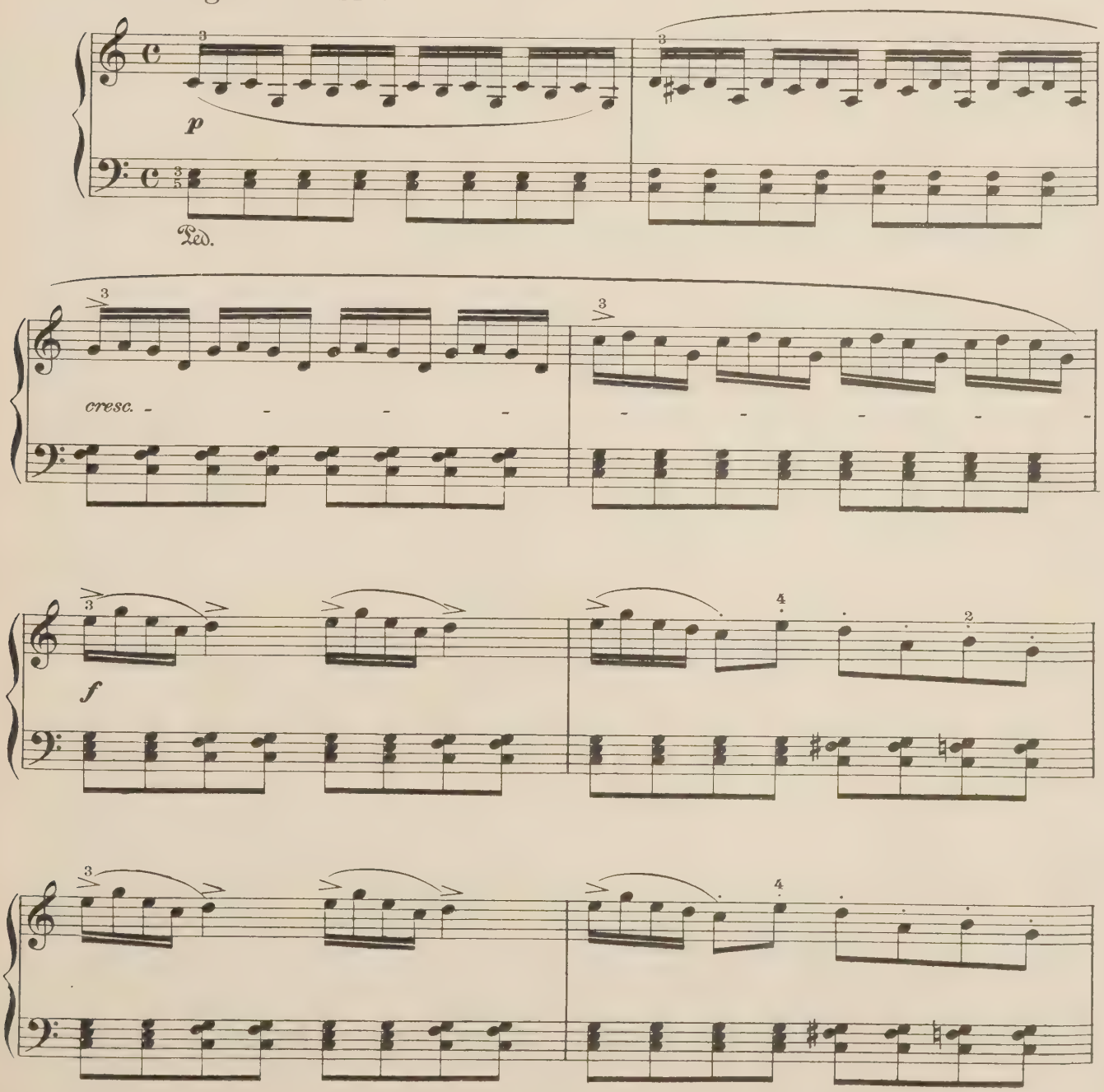
# SCENES FROM THE CIRCUS.

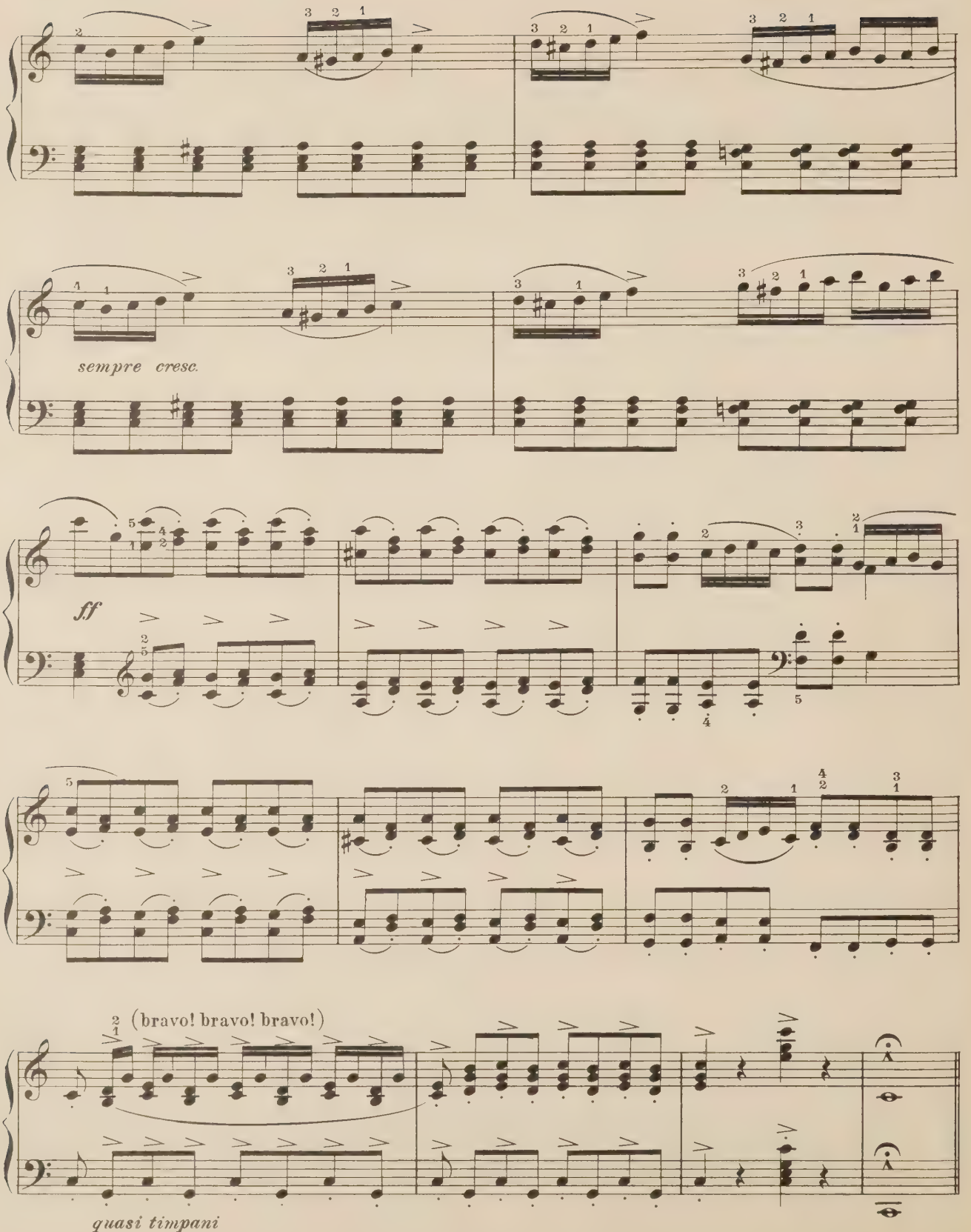
These very clever little sketches may be useful not only for the "stories" they tell, but to help play out the antics here represented.

## Before the performance. Overture.

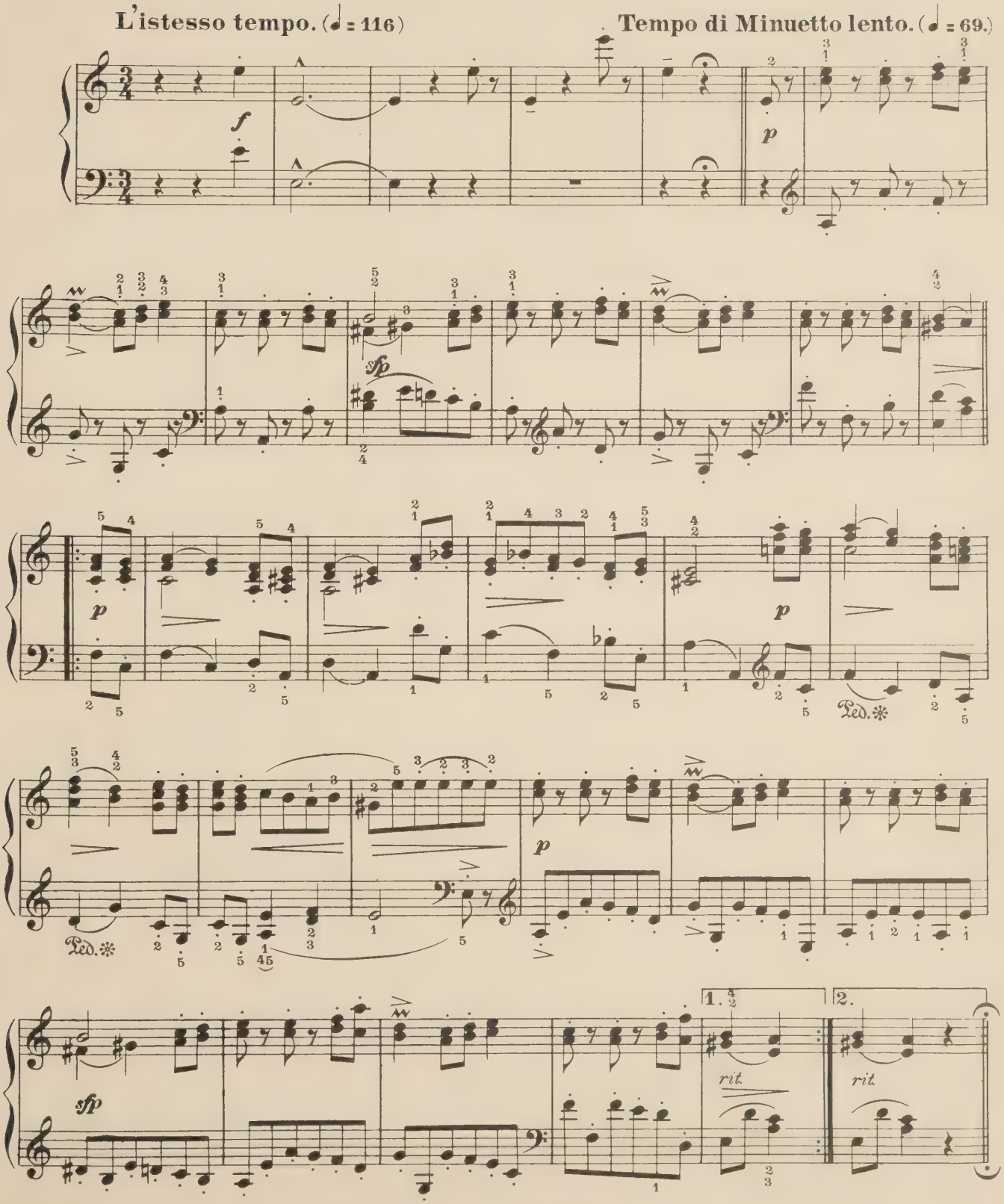
A. HOLLAENDER.

**Allegro con brio.**

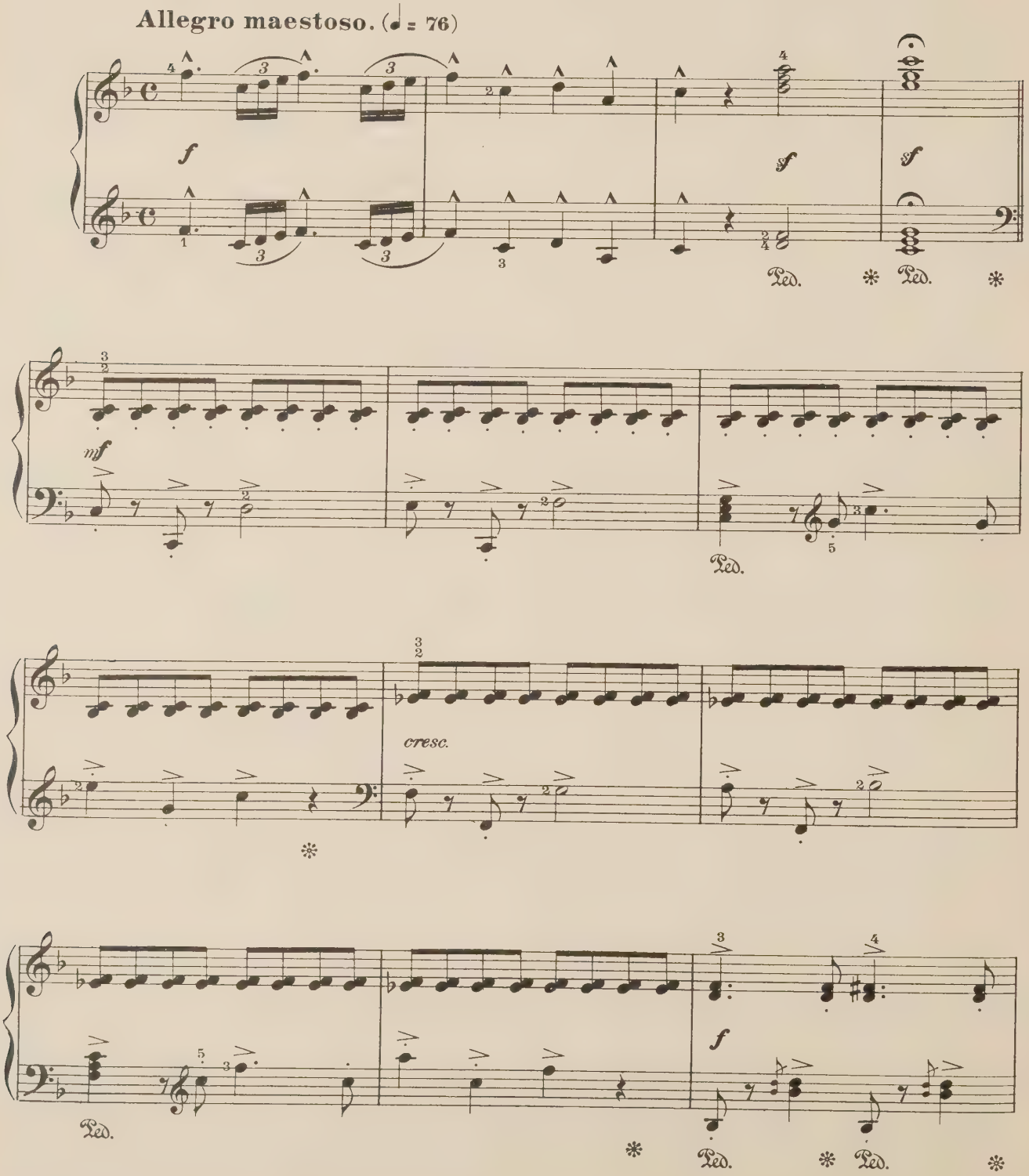


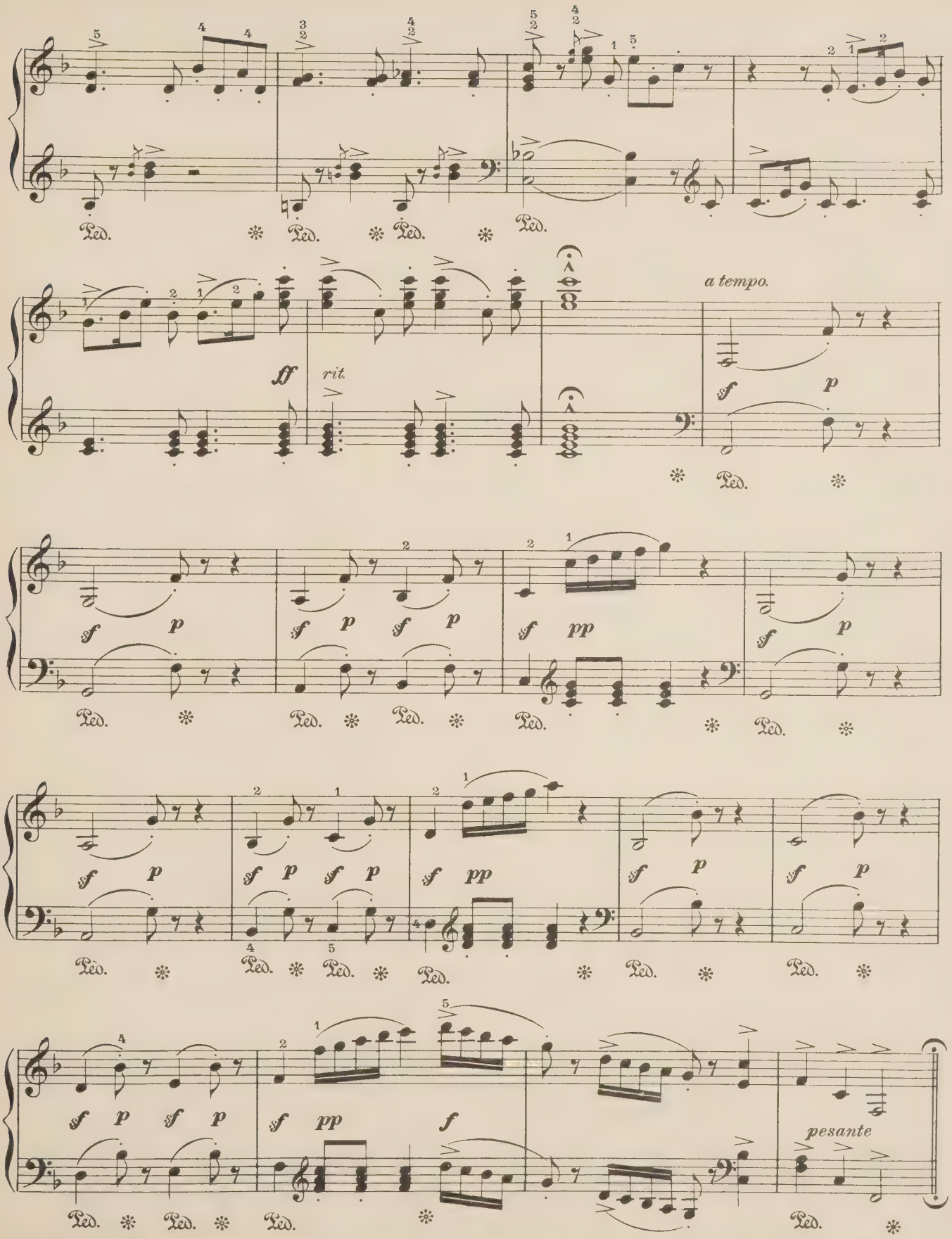

sempre cresc.
ff
(bravo! bravo! bravo!)
quasi timpani

# HIGH ART RIDING.

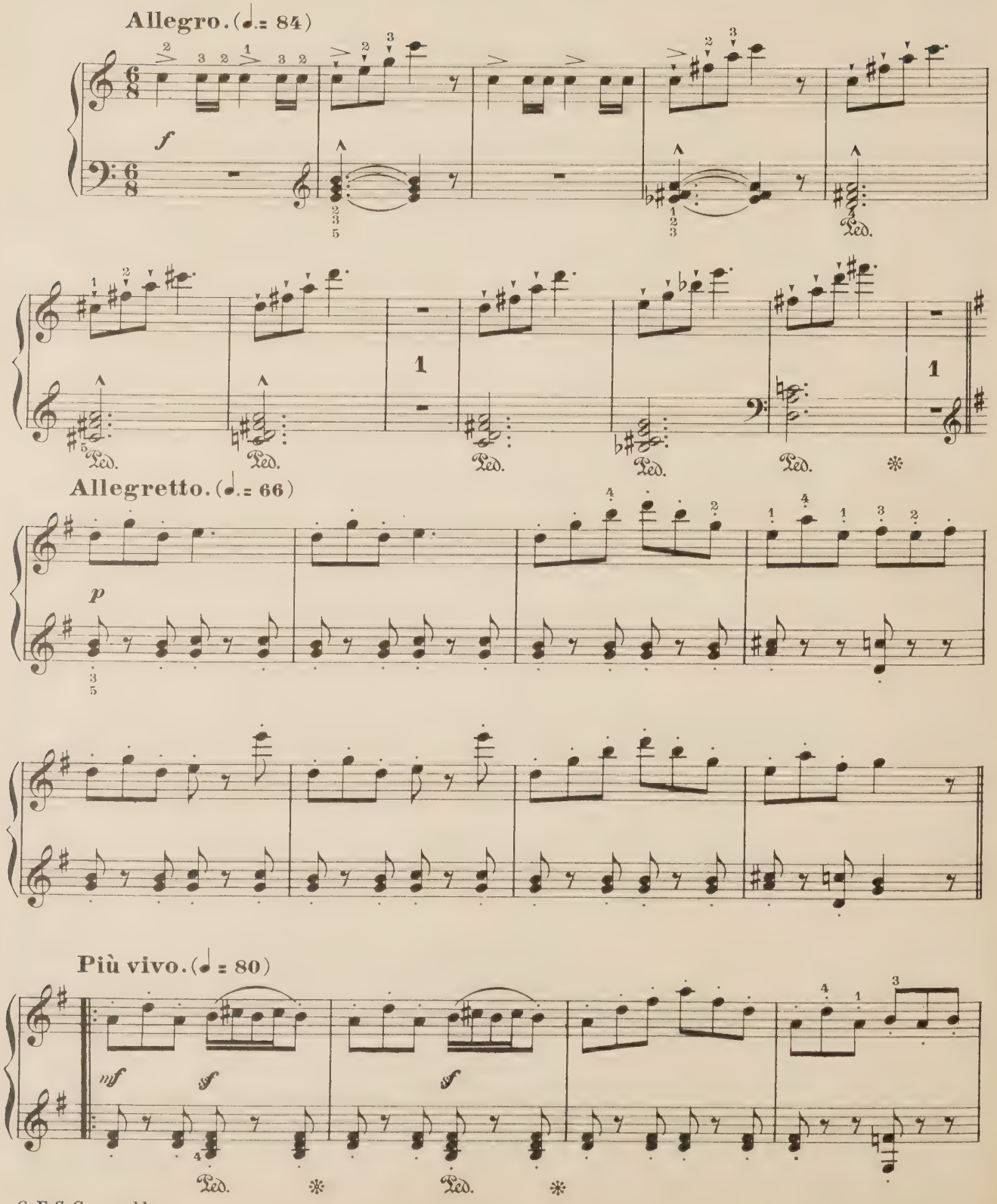
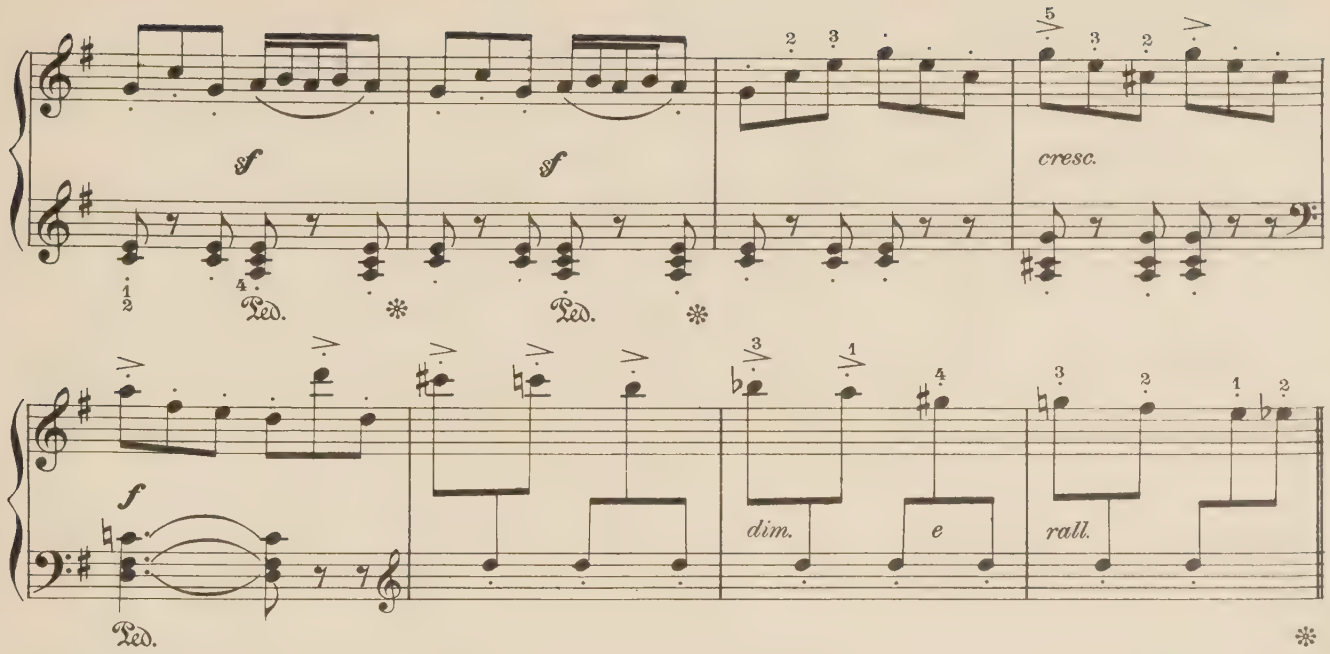


# ACROBATS AND ATHLETIC SPORTS.

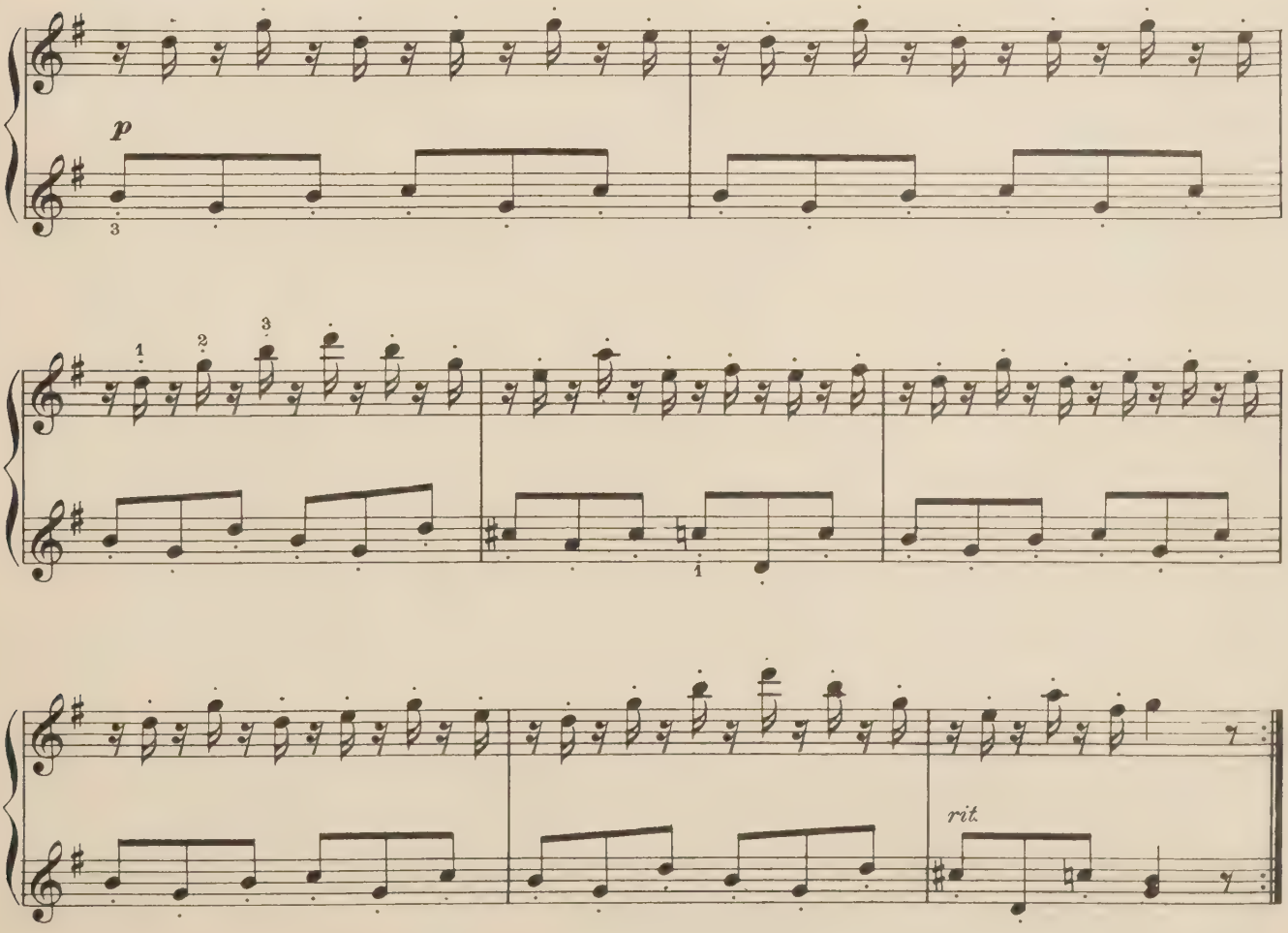



ff
rit.
a tempo.
sf
p
pp
pesante
Ped.

# THE JUGGLER.

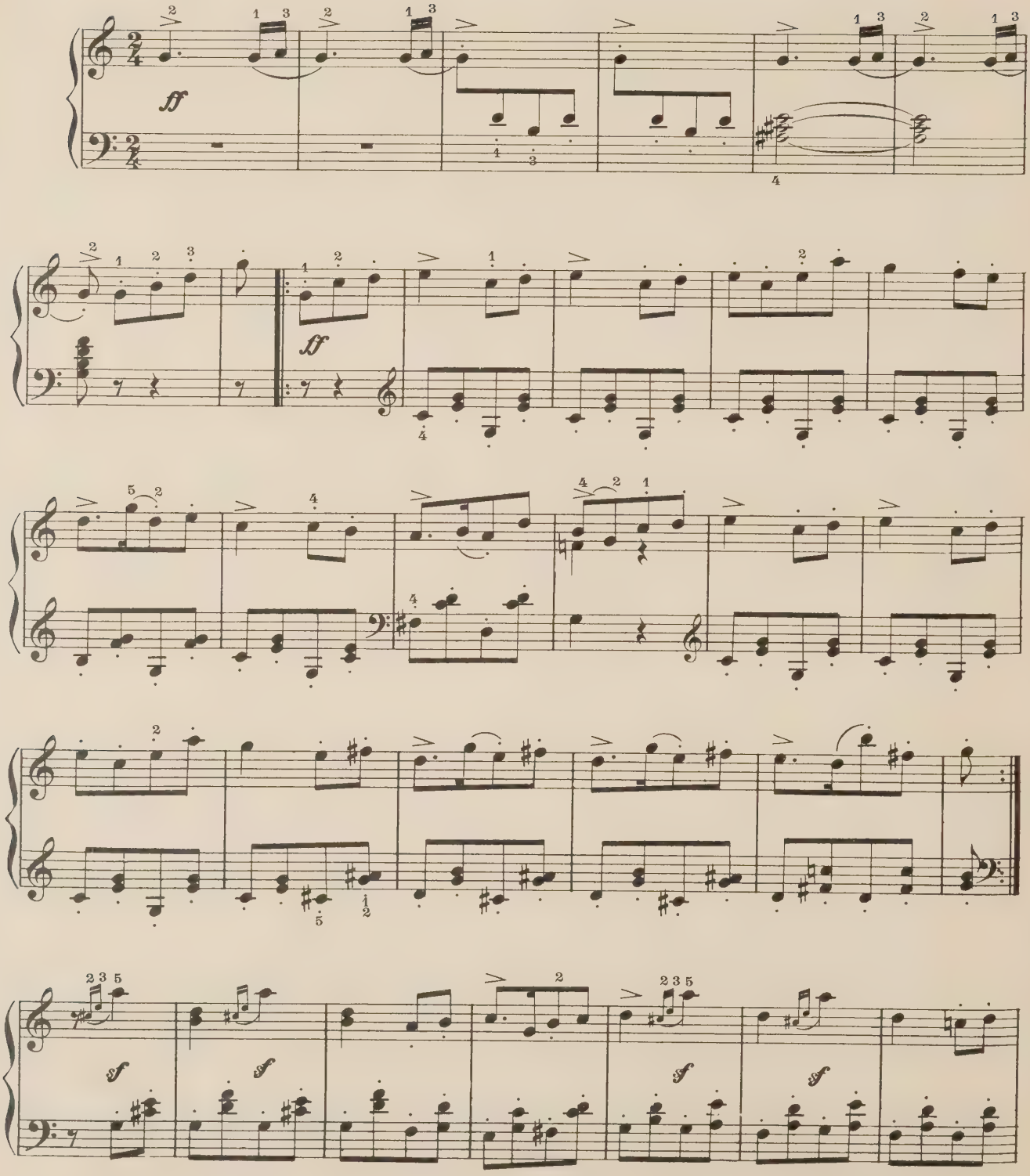


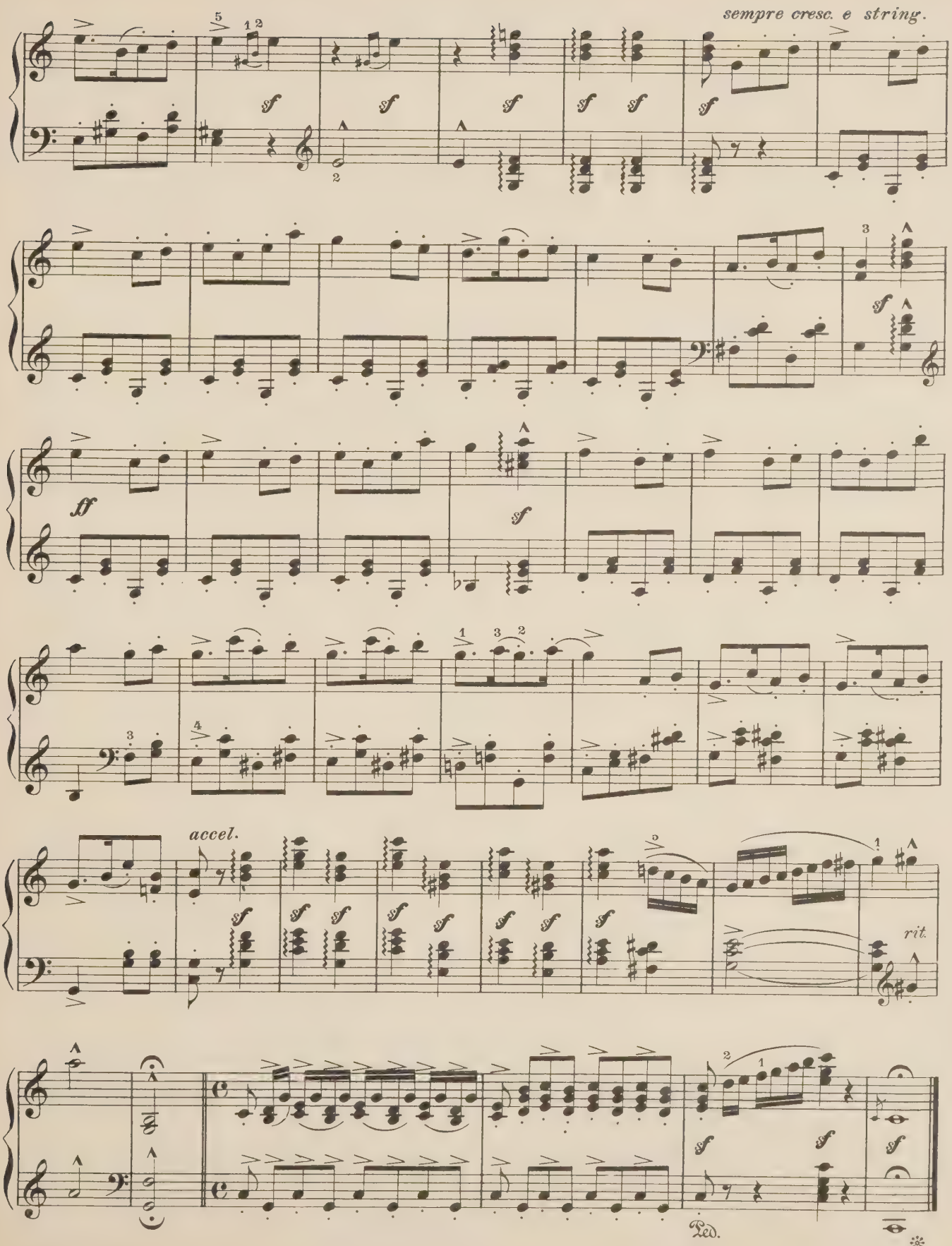
**Tempo I.** (♩.= 66)



# BARE BACK RIDING.

Presto.(♩=84)



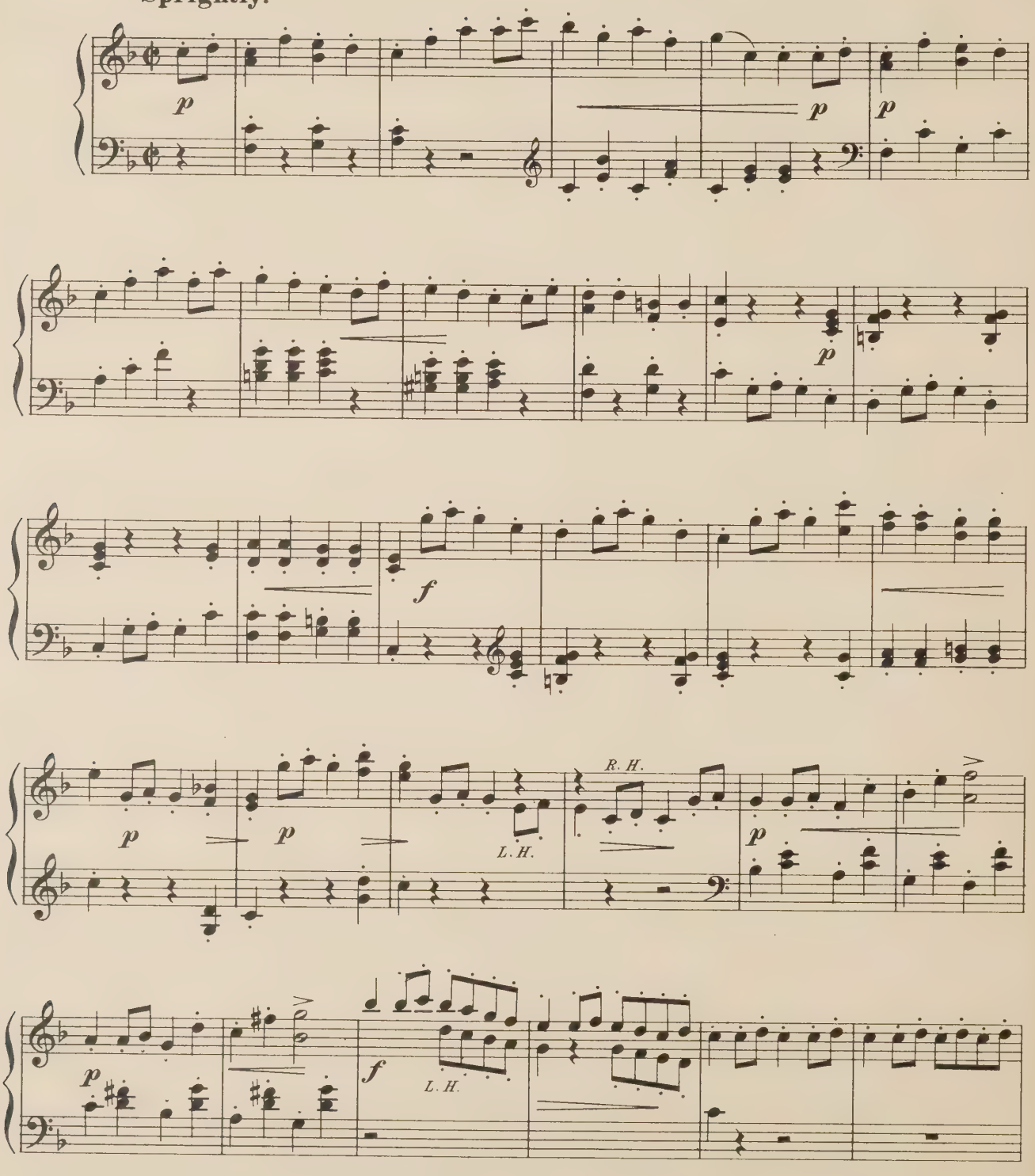

sempre cresc. e string.
sf
ff
accel.
rit.
Ped.

# LITTLE ELF.

Plain skip. Hippity - hop.

HENRY SCHÖNEFELD, Op. 55, No. 7.

**Sprightly.**

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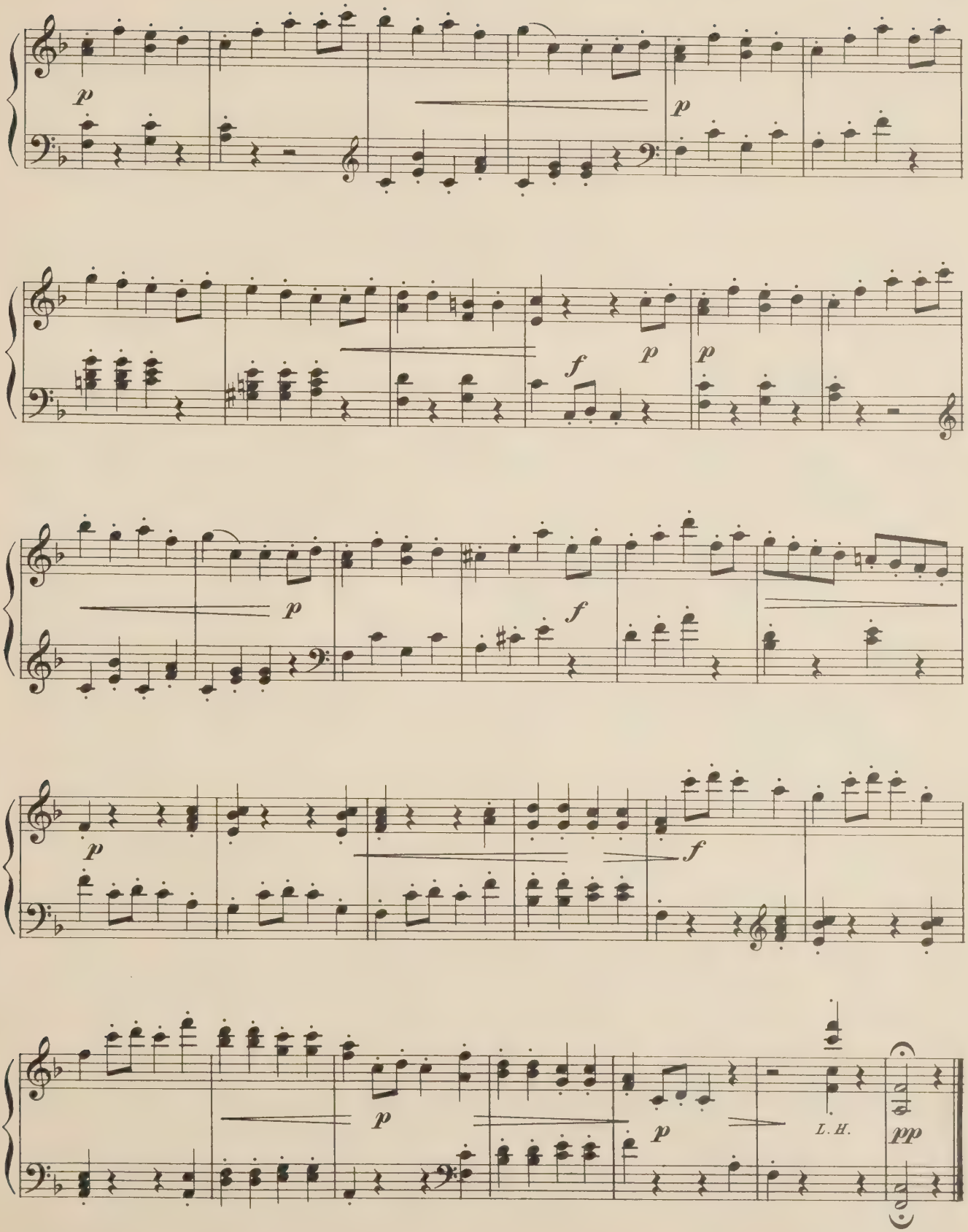
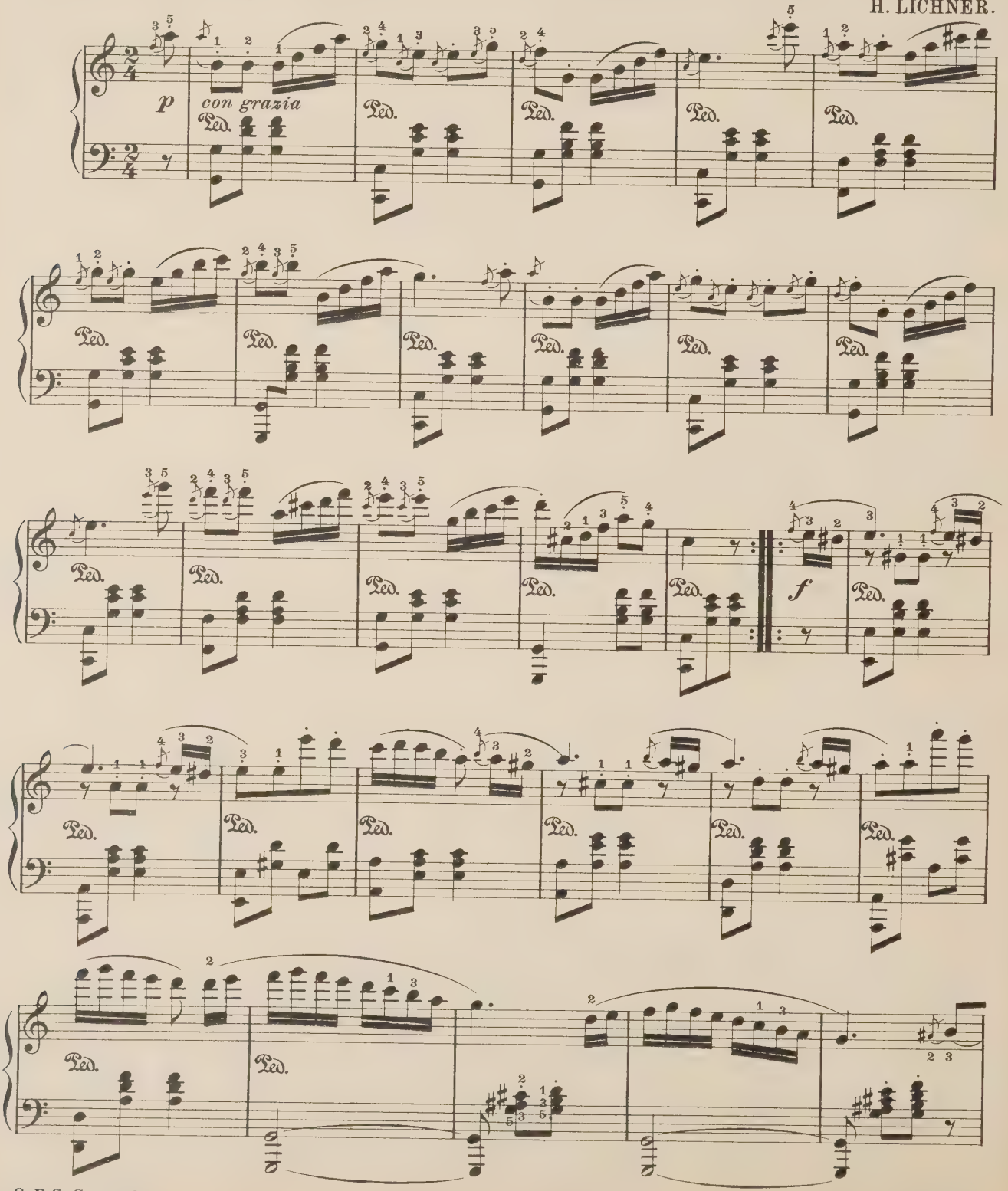
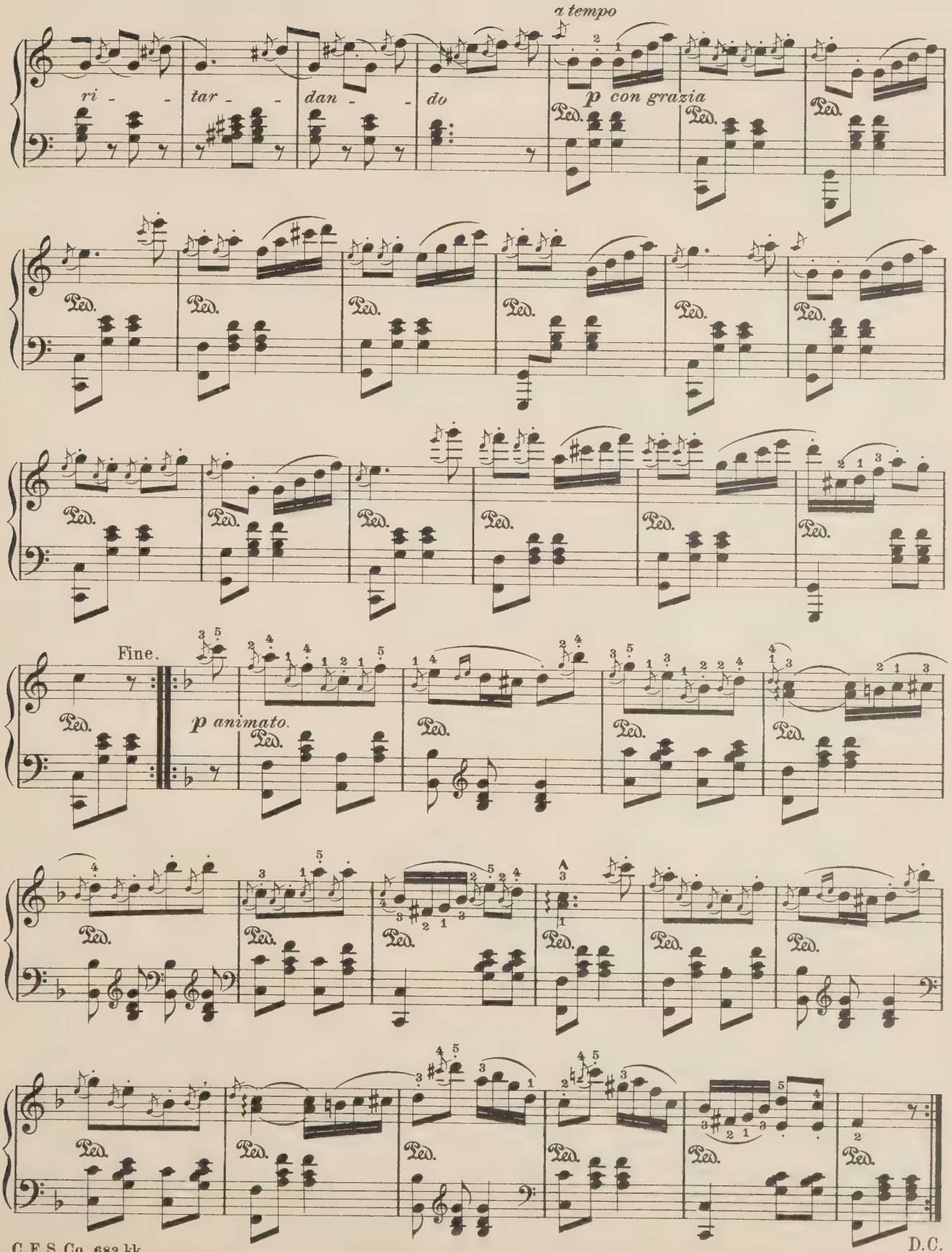

p
p
f
p
p
p
f
f
p
p
L. H.
pp

# POLKA.

Good plain skip. Also let the children find the figure by clapping with the hands and tapping with the feet, finally dancing it.

H. LICHNER.



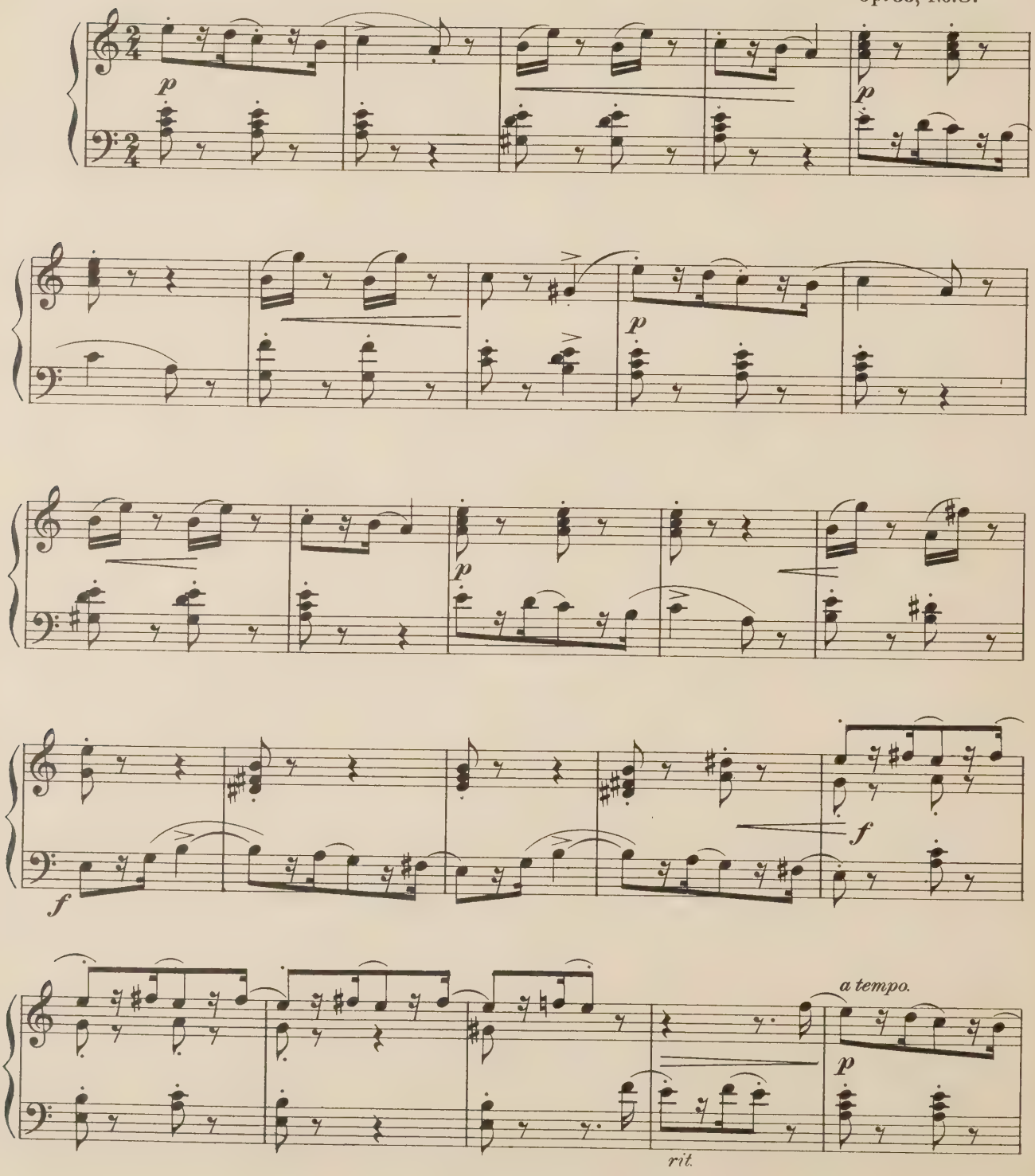

a tempo
ri - - tar - - dan - - do
p con grazia
Ped.
Fine.
p animato.
D.C.

# LEARNING TO DANCE.

Polka step and skipping figures.

**Allegretto grazioso.**

HENRY SCHOENEFELD.
Op. 55, No. 8.

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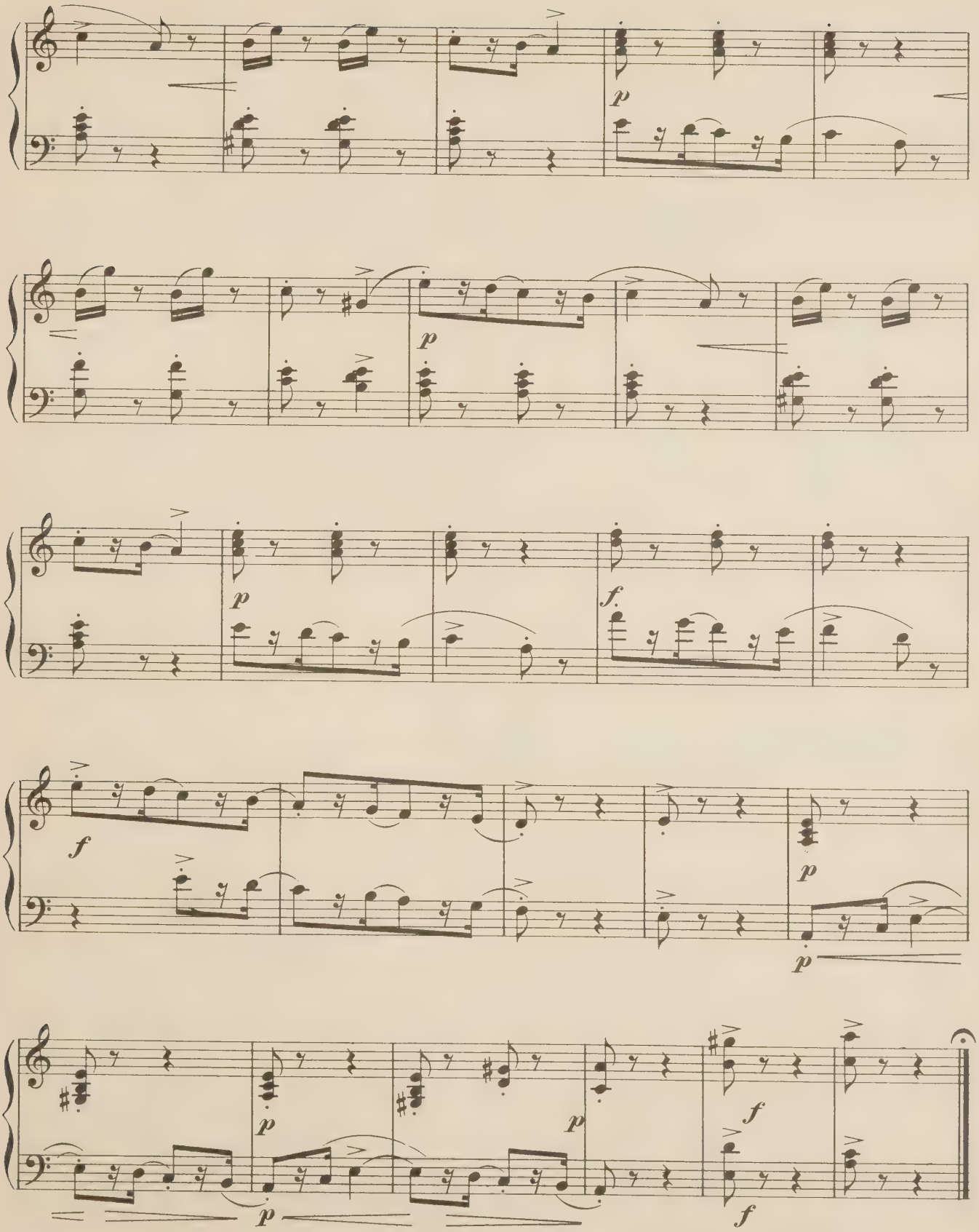
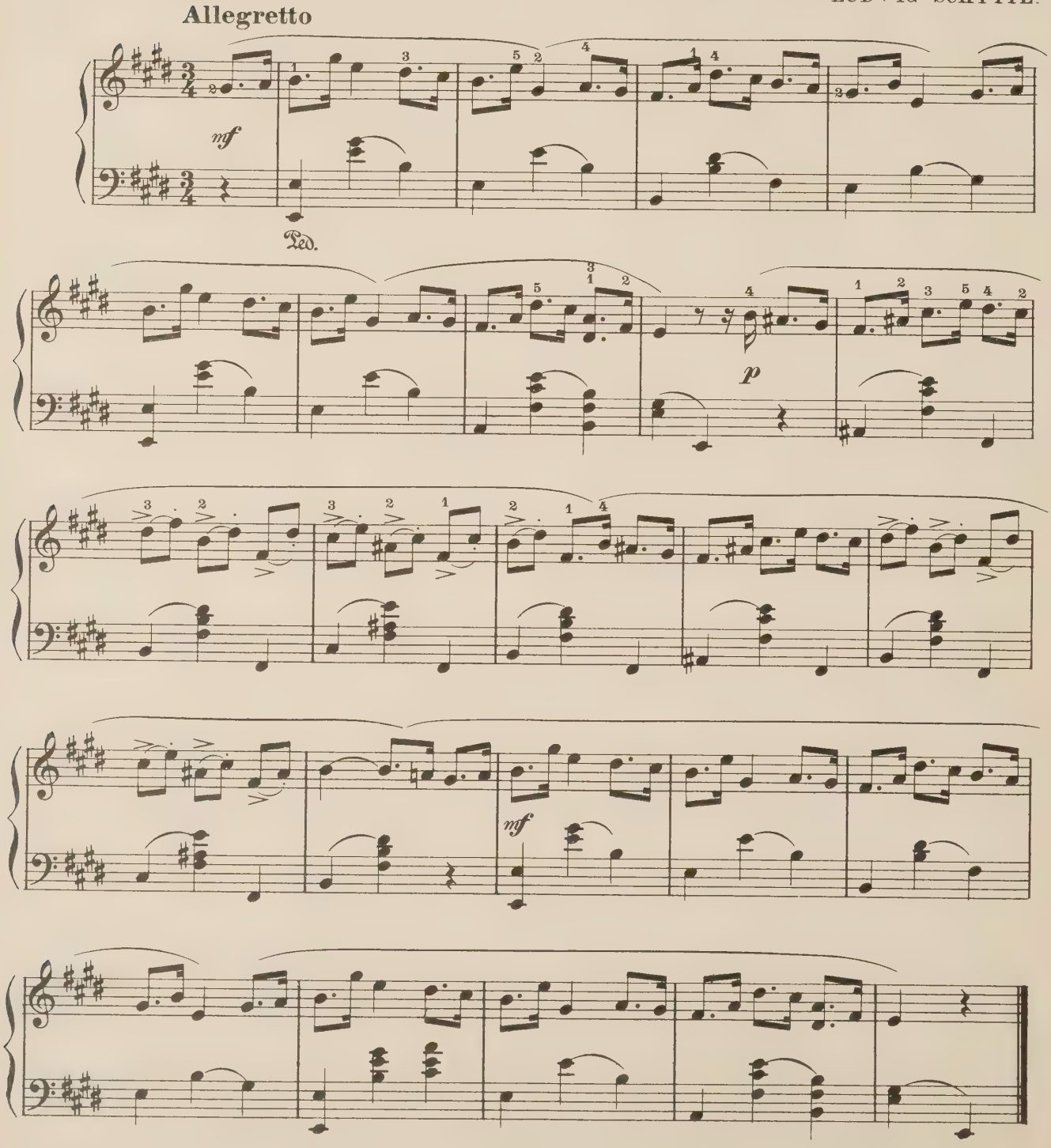

p
p
p
f.
f
p
p
p
p
f
f

# STYRIAN DANCE.

Springing or sliding step. Hop, step, step, or slide, step, step

LUDVIG SCHYTTE.



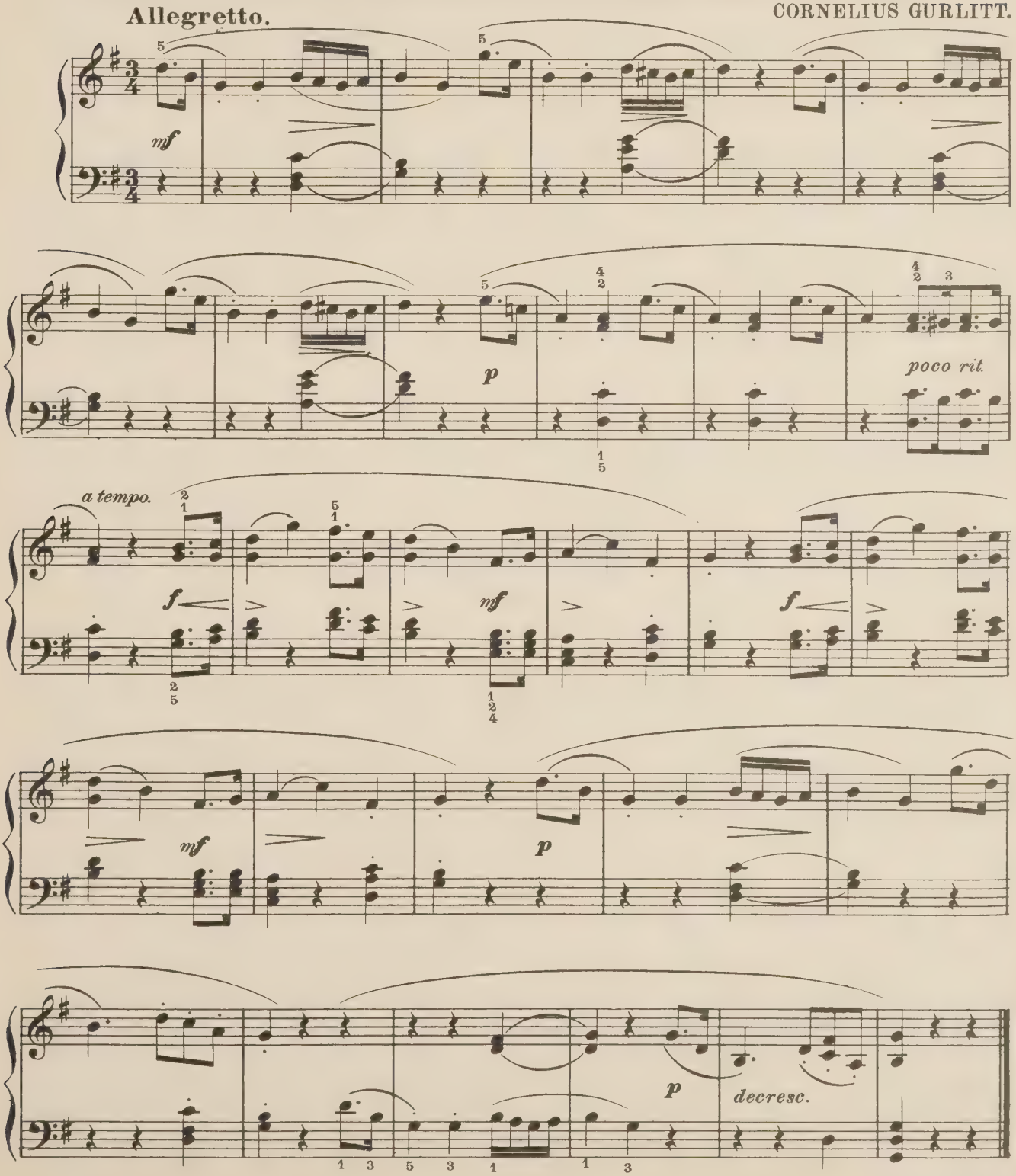



Used by permission of Chas. F. Tretbar.

# THE SUNSHINY MORNING.

Springing and Balance step. Run, run, hop. This can be used for various other figures.

**Allegretto.** CORNELIUS GURLITT.



# DANCE ON THE GREEN.

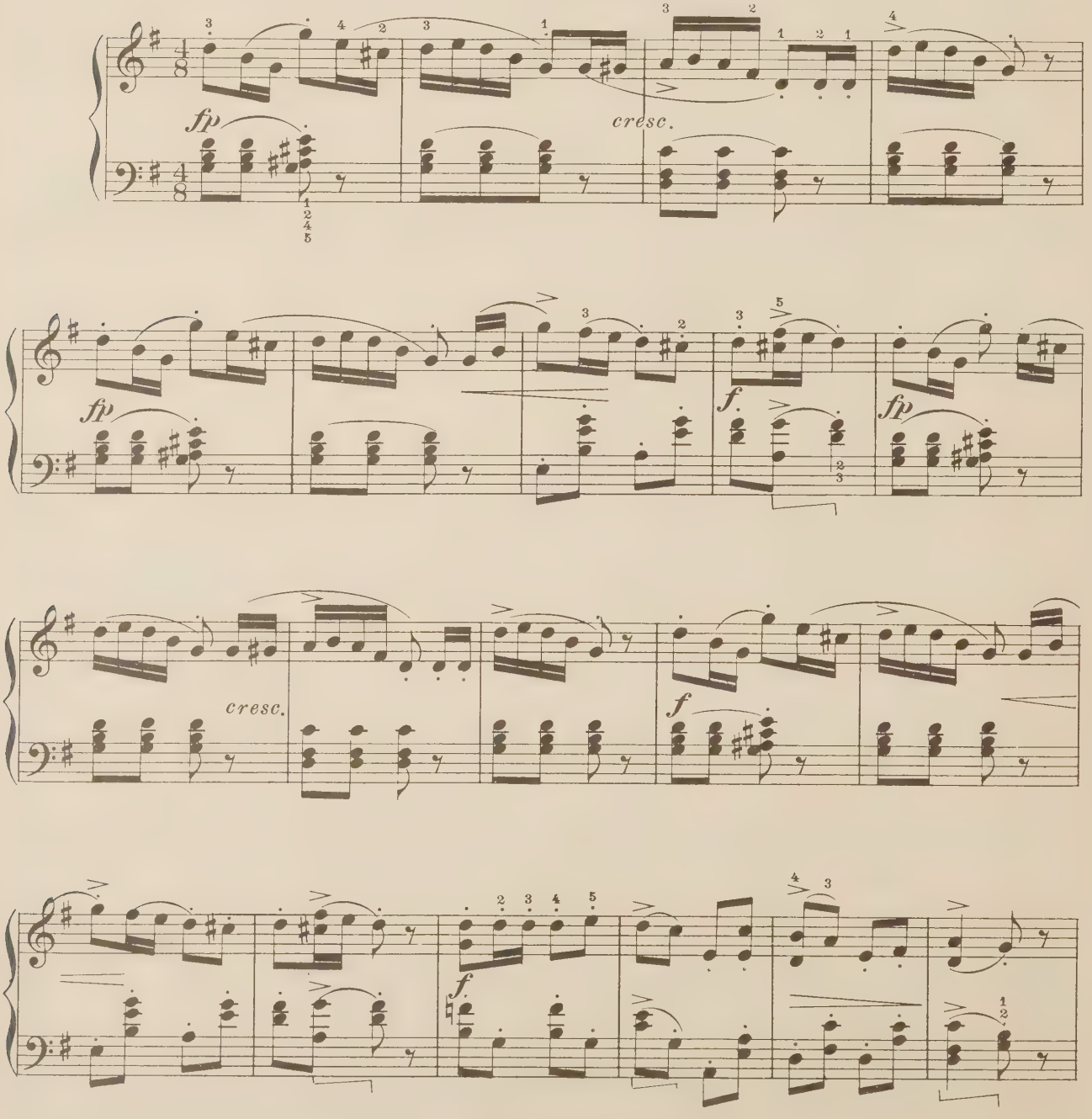
## Tänzchen im Grünen.

Plain side skip. run, run, run, hop.

*Revised and Fingered by C. B. C.*

FRIEDRICH BAUMFELDER

**Rather lively.**



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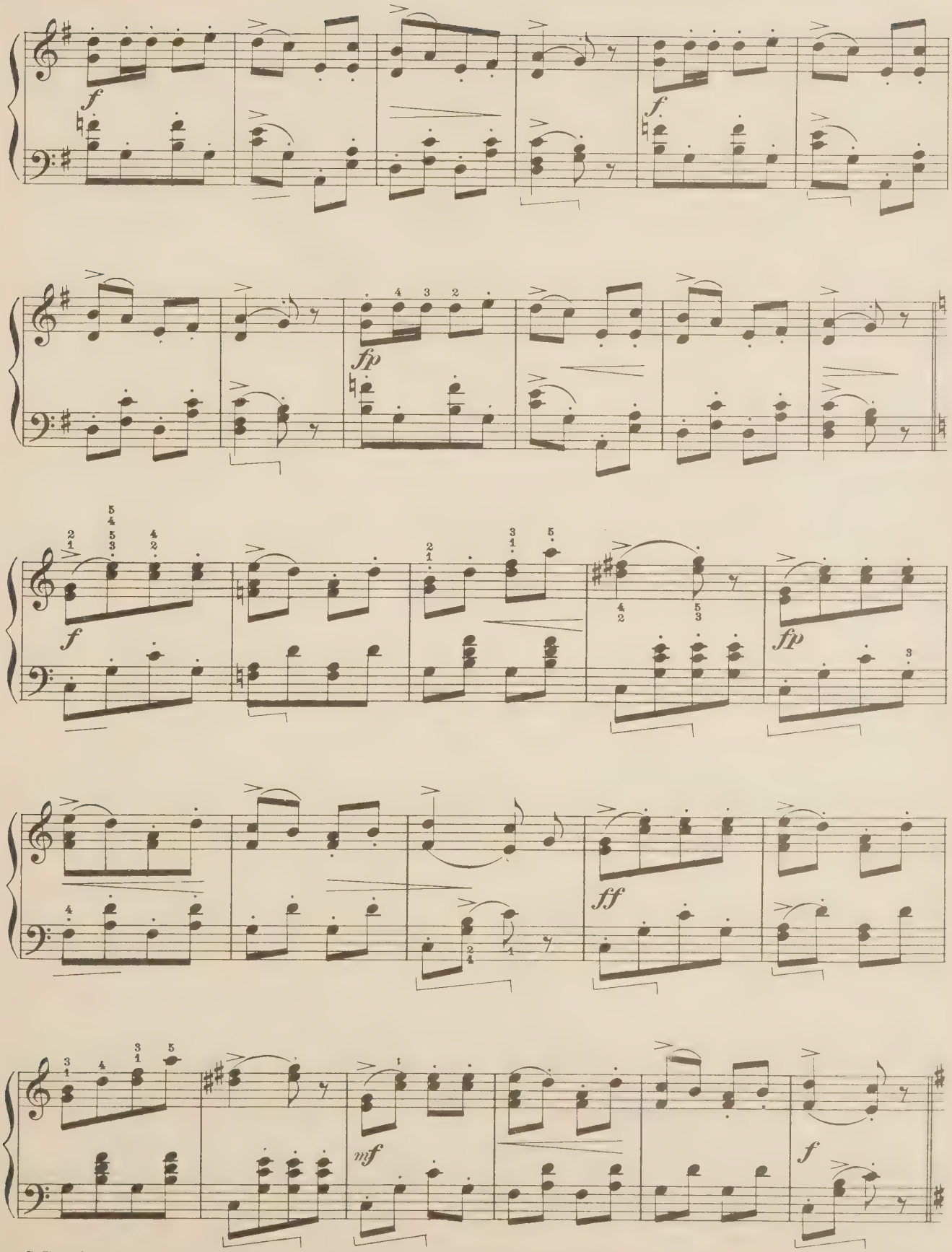
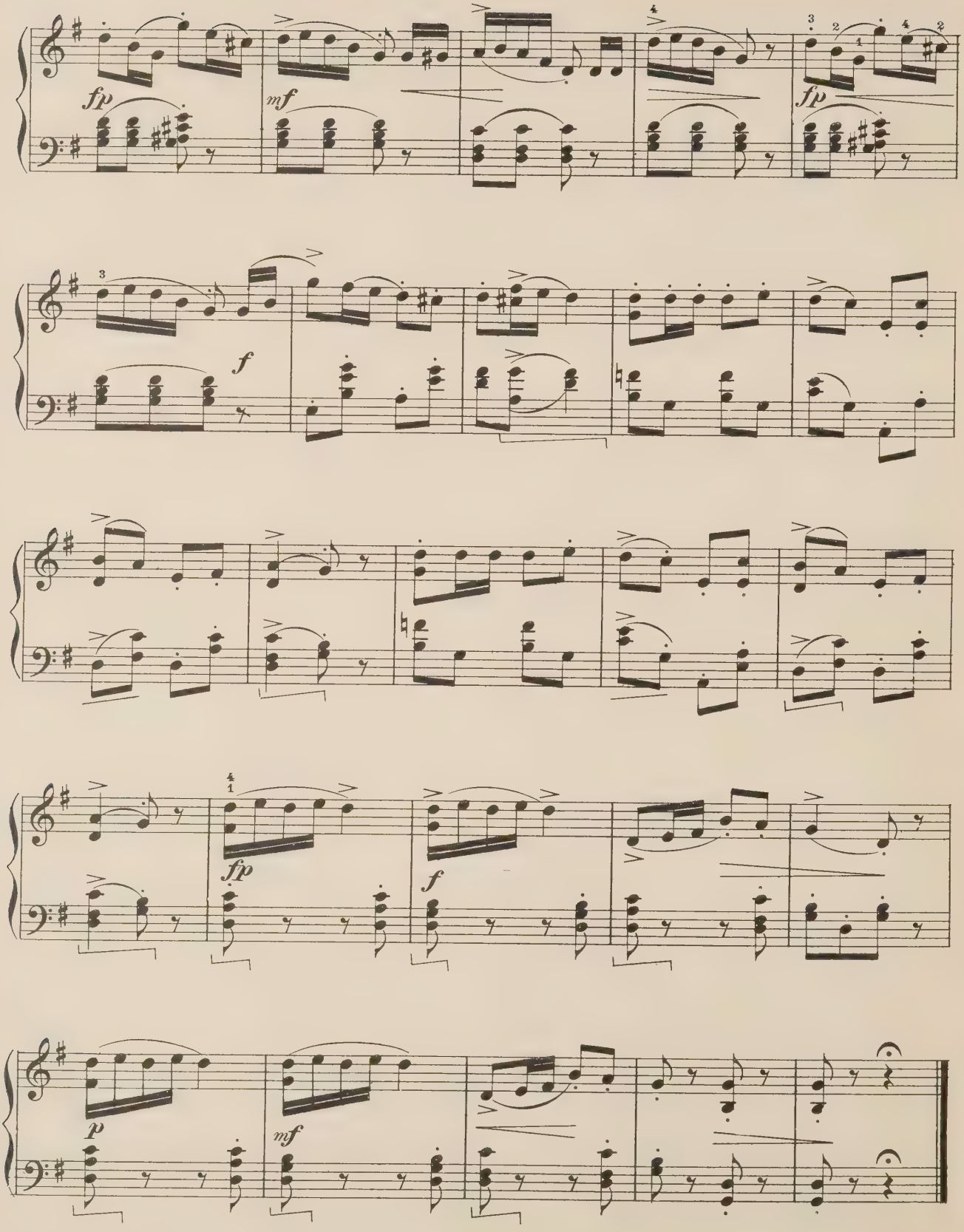

f
f
fp
f
fp
ff
mf
f

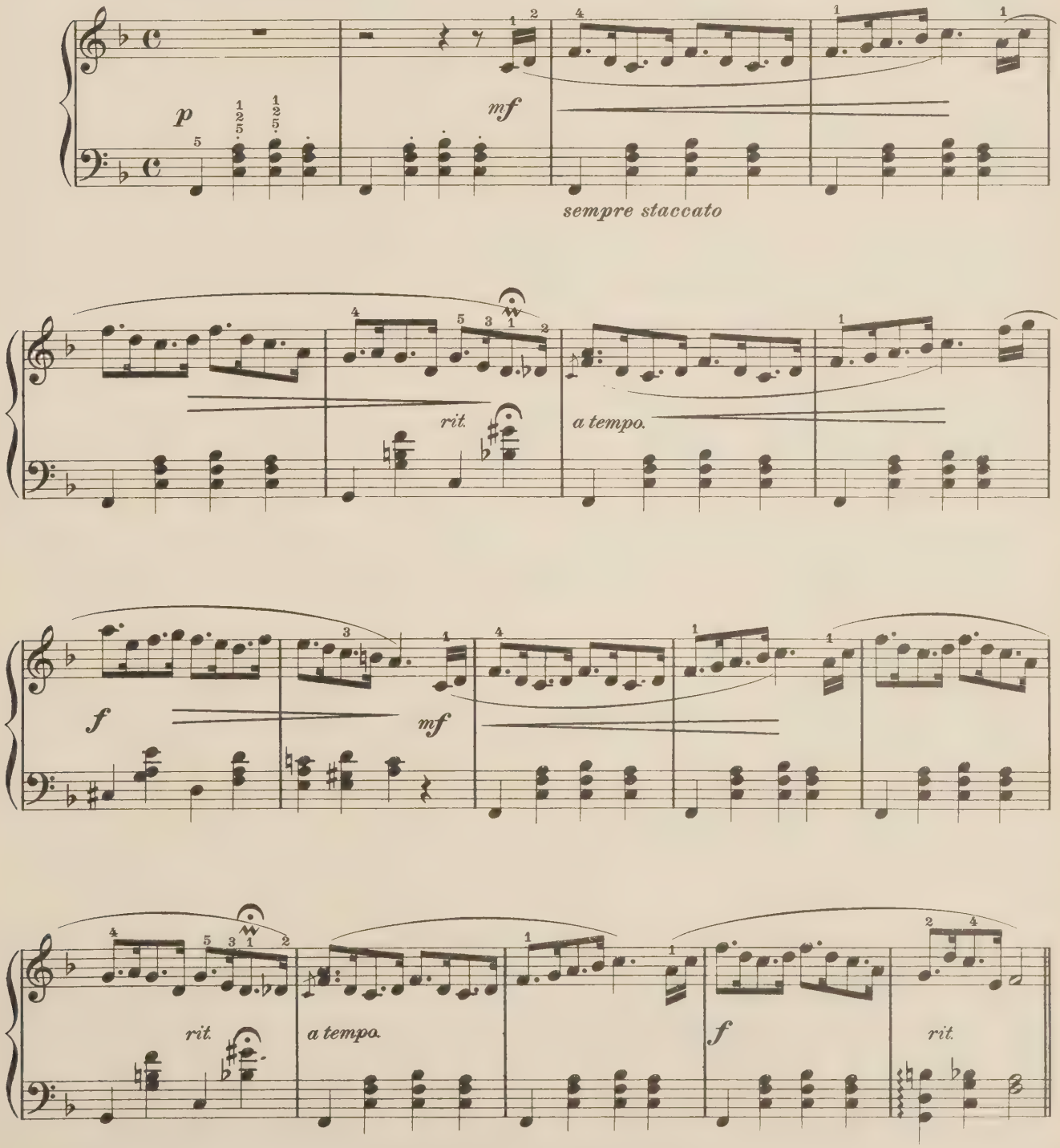

fp
mf
f
fp
f
p
mf

# REAPERS' DANCE.

Skipping rhythm. Balance step, springing from foot to foot. This movement adapts itself to figures of a rustic dance, beating of heels and clapping.

LEO OEHMLER.

**Allegro giocoso.**

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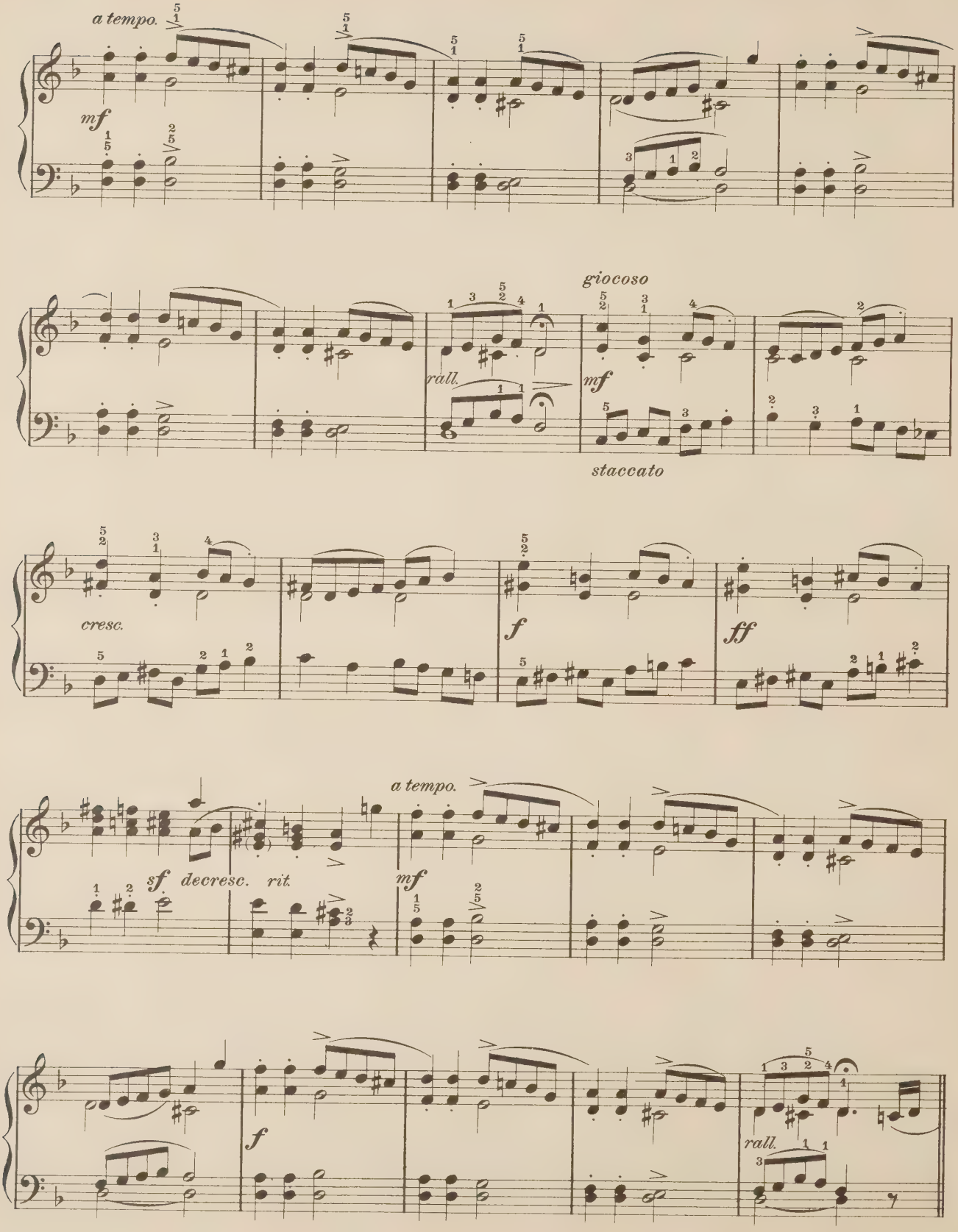
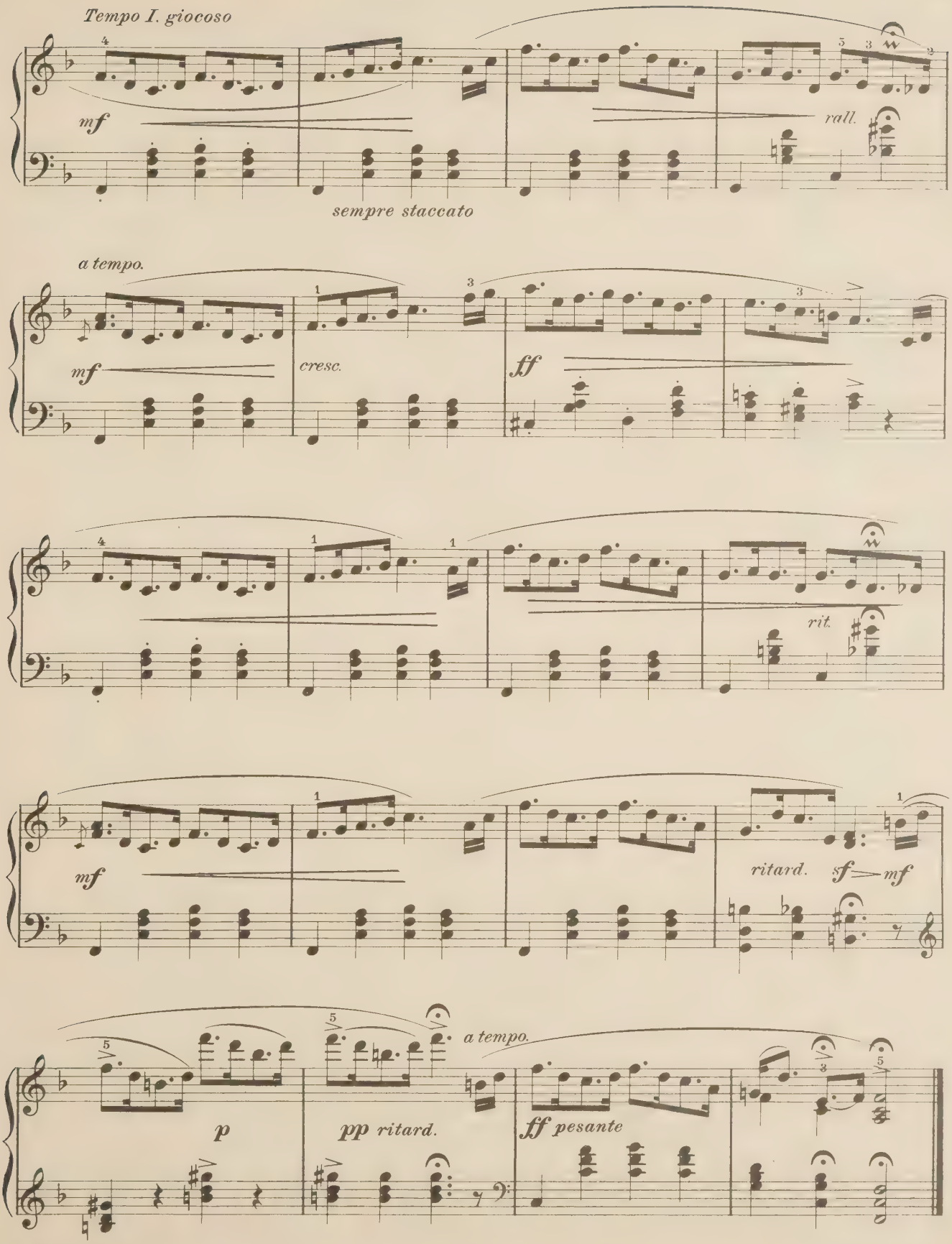
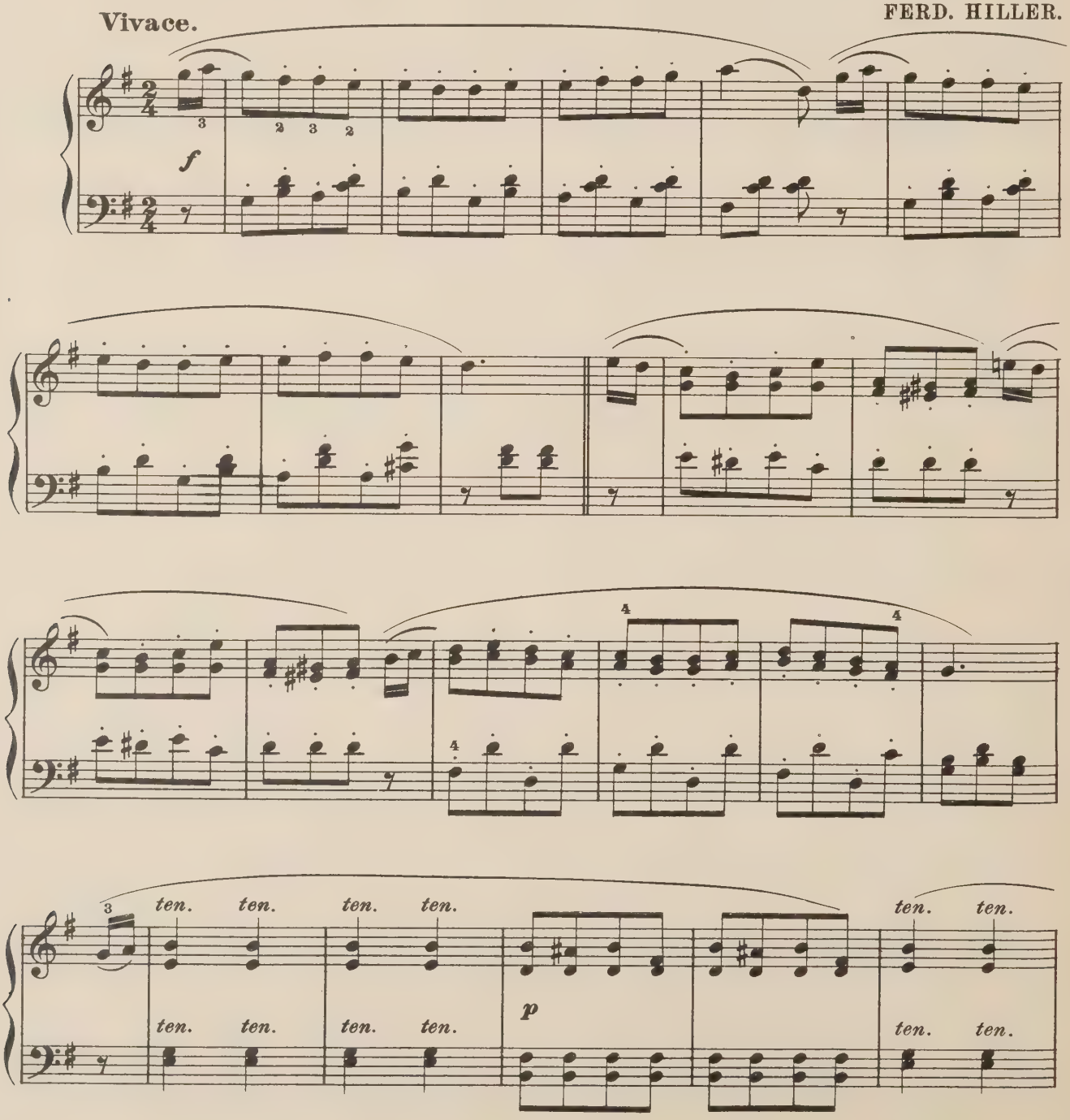
International Copyright
*Copyright renewed 1931 by Leo Oehmler*

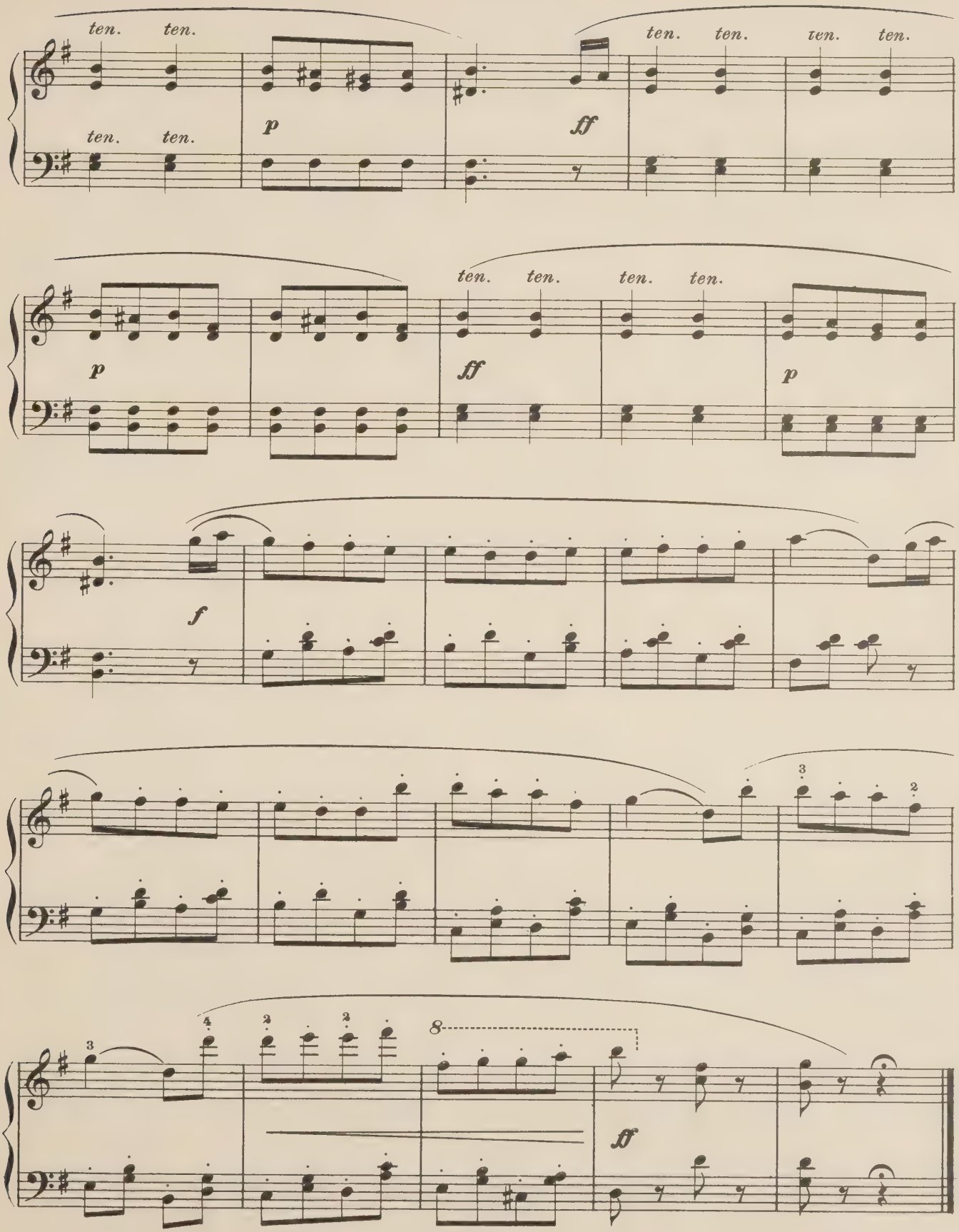

a tempo.
mf
giocoso
rall.
mf
staccato
cresc.
f
ff
a tempo.
sf
decresc.
rit.
mf
f
rall.

Tempo I. giocoso
mf
sempre staccato
rall.
a tempo.
mf
cresc.
ff
mf
rit.
mf
ritard.
sf mf
p
pp ritard.
a tempo.
ff pesante

# GALLOP.

Plain gallop or figures. First movement, skip in circle lightly to the right, second movement to the left. March in circle to the third, keeping step to the slower tempo, or, allemand with the neighbor to the right, changing from left to right to the close. Last movement, dance with partners about the room until finished.

FERD. HILLER.



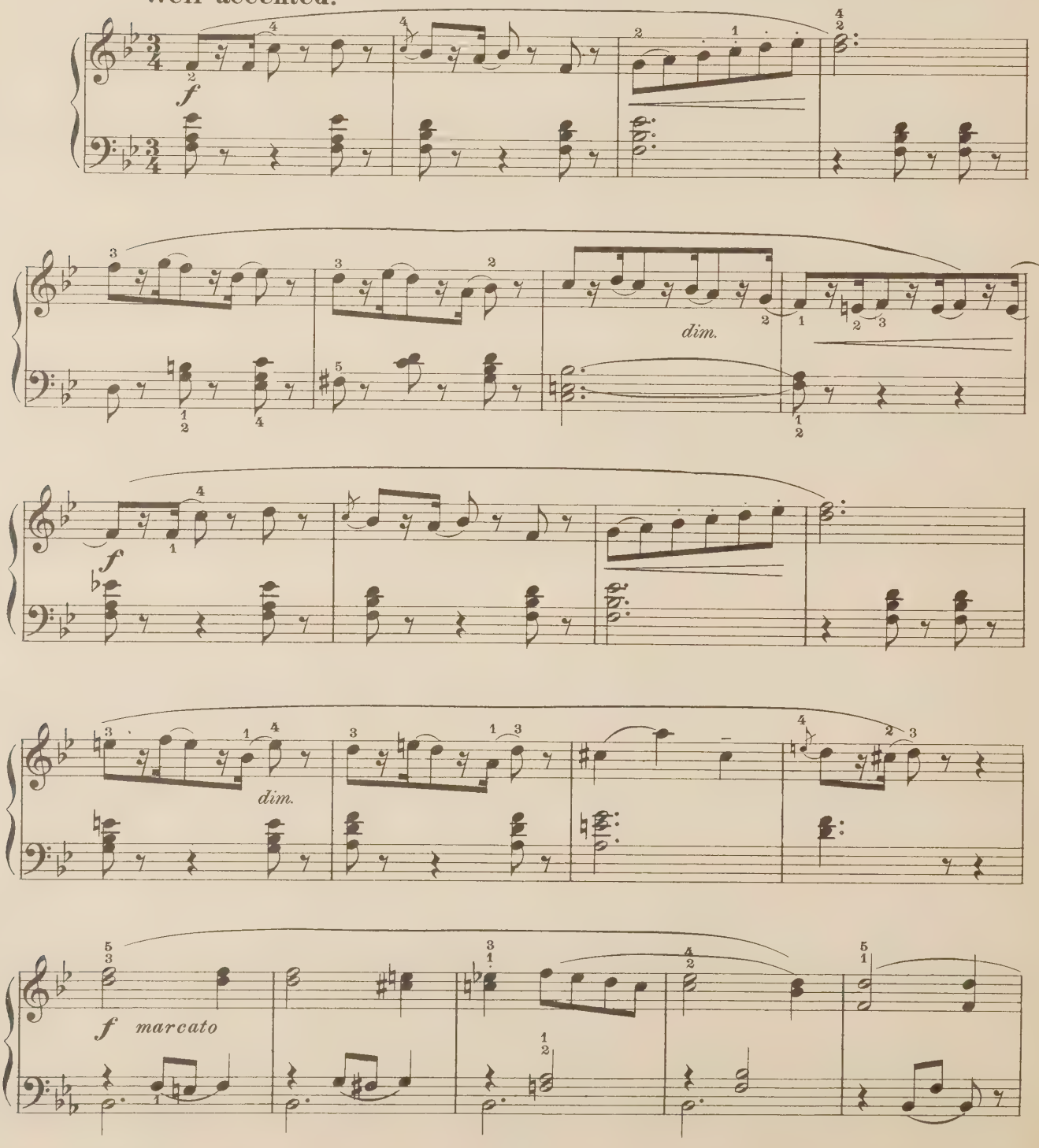

ten. ten.
ten. ten.
p
ff
ten. ten.
ten. ten.
p
ten. ten.
ten. ten.
ff
p
f
3
2
3
4
3
2
8
ff

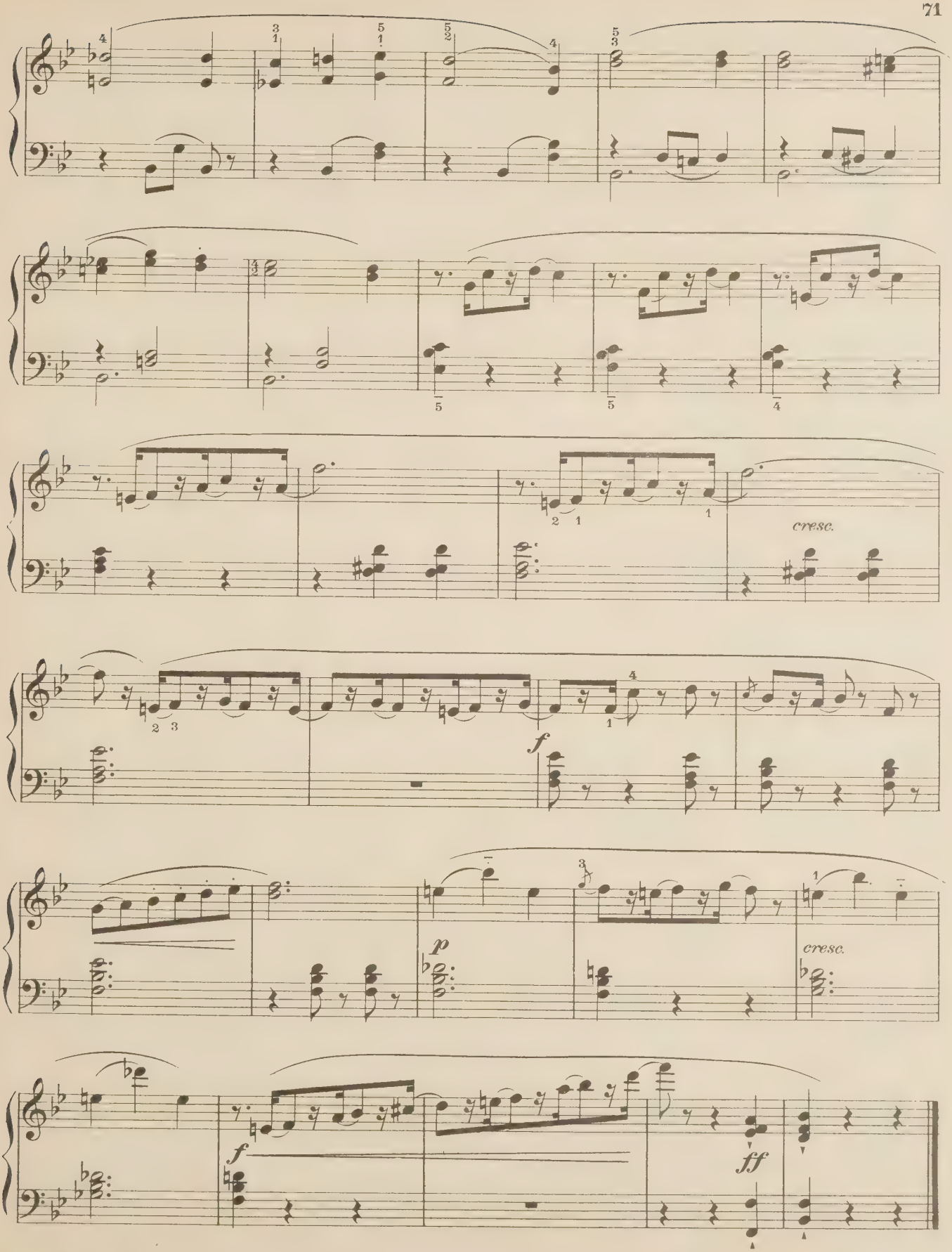
# MAZURKA.

Gliding movement. Glide, step, step. Figures may be invented.

**Well accented.**

NICOLAI von WILM.

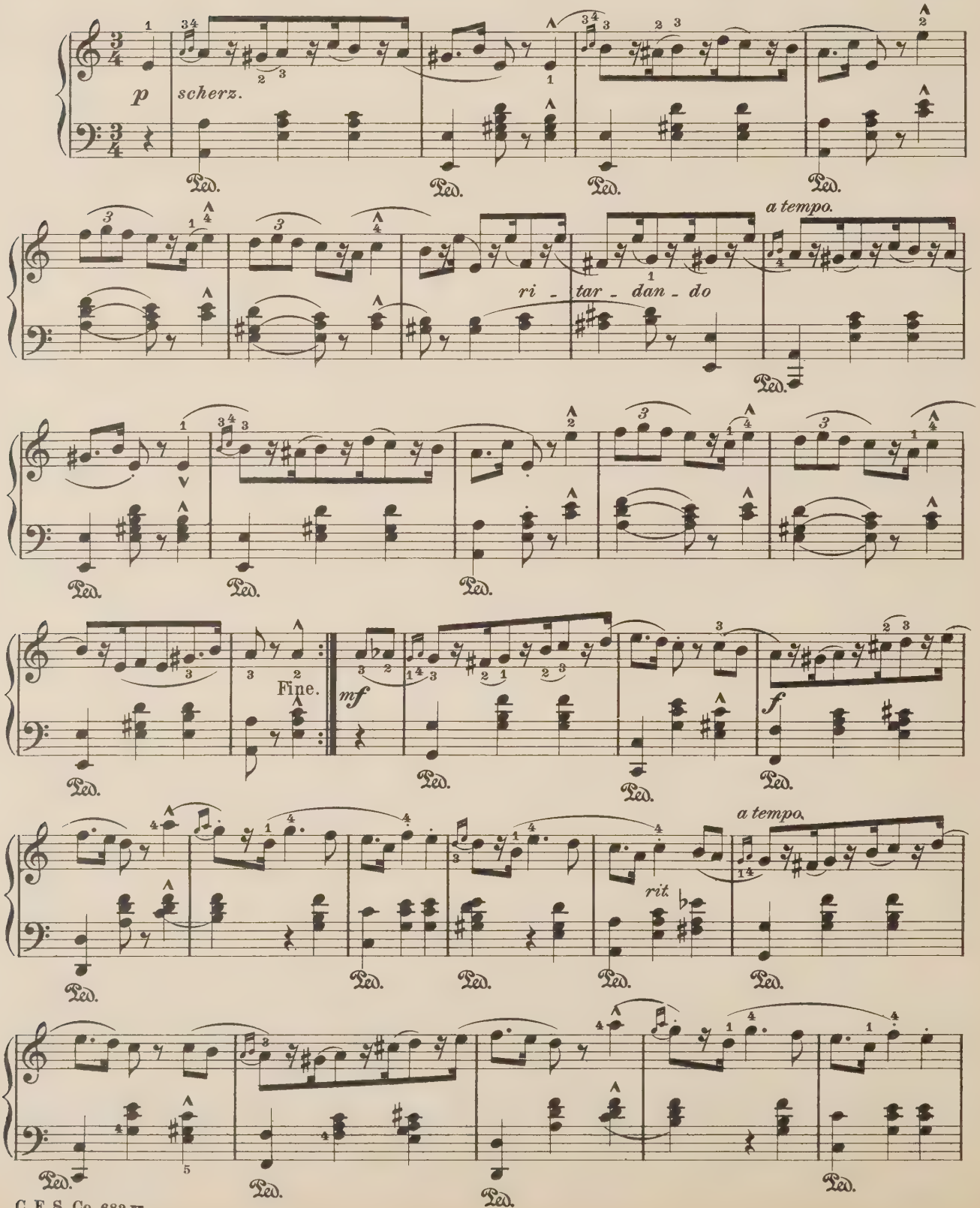


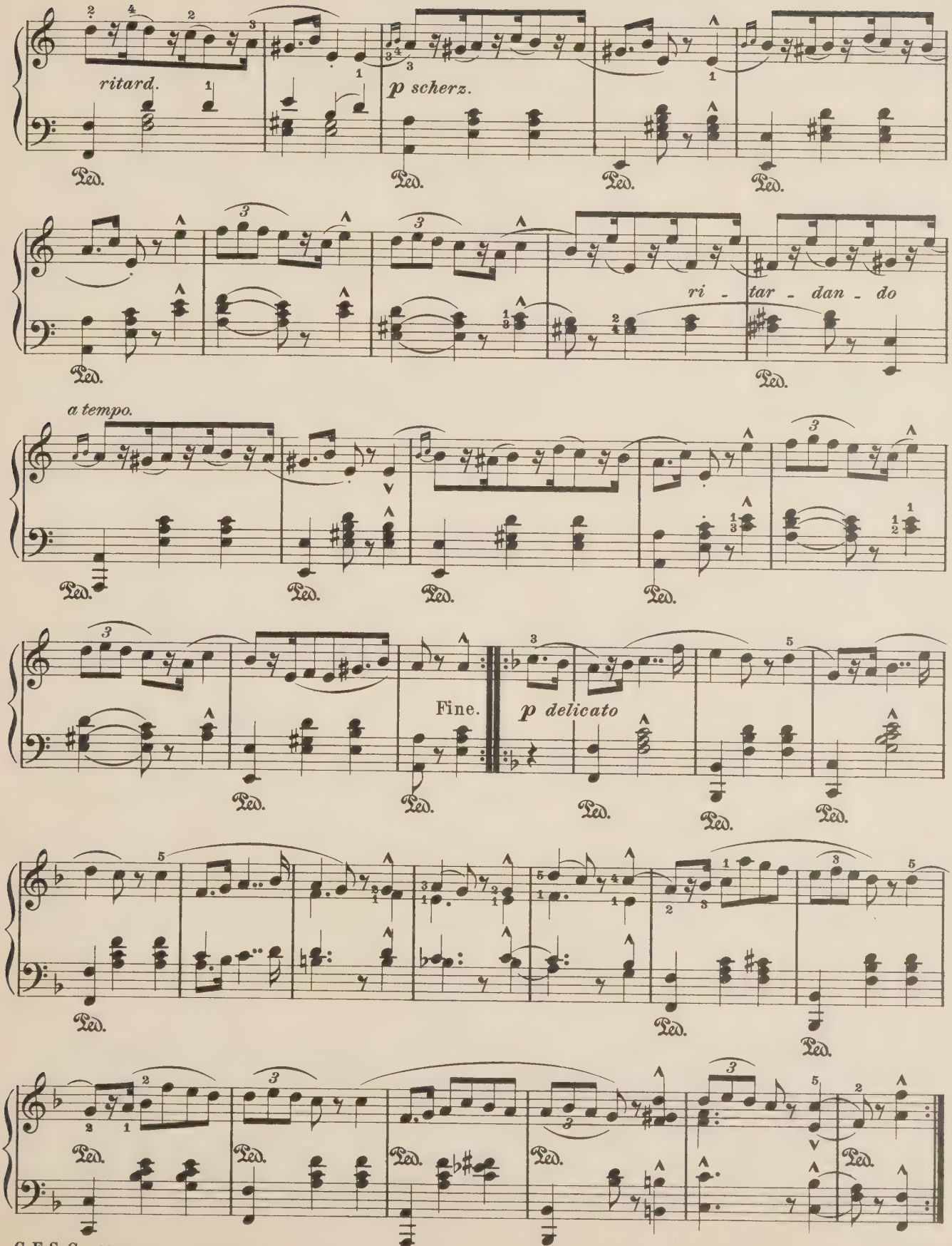

cresc.
f
p
cresc.
f
ff

# MAZURKA.

Mazurka step. Balancing from foot to foot. Invent figures.

H. LICHNER.







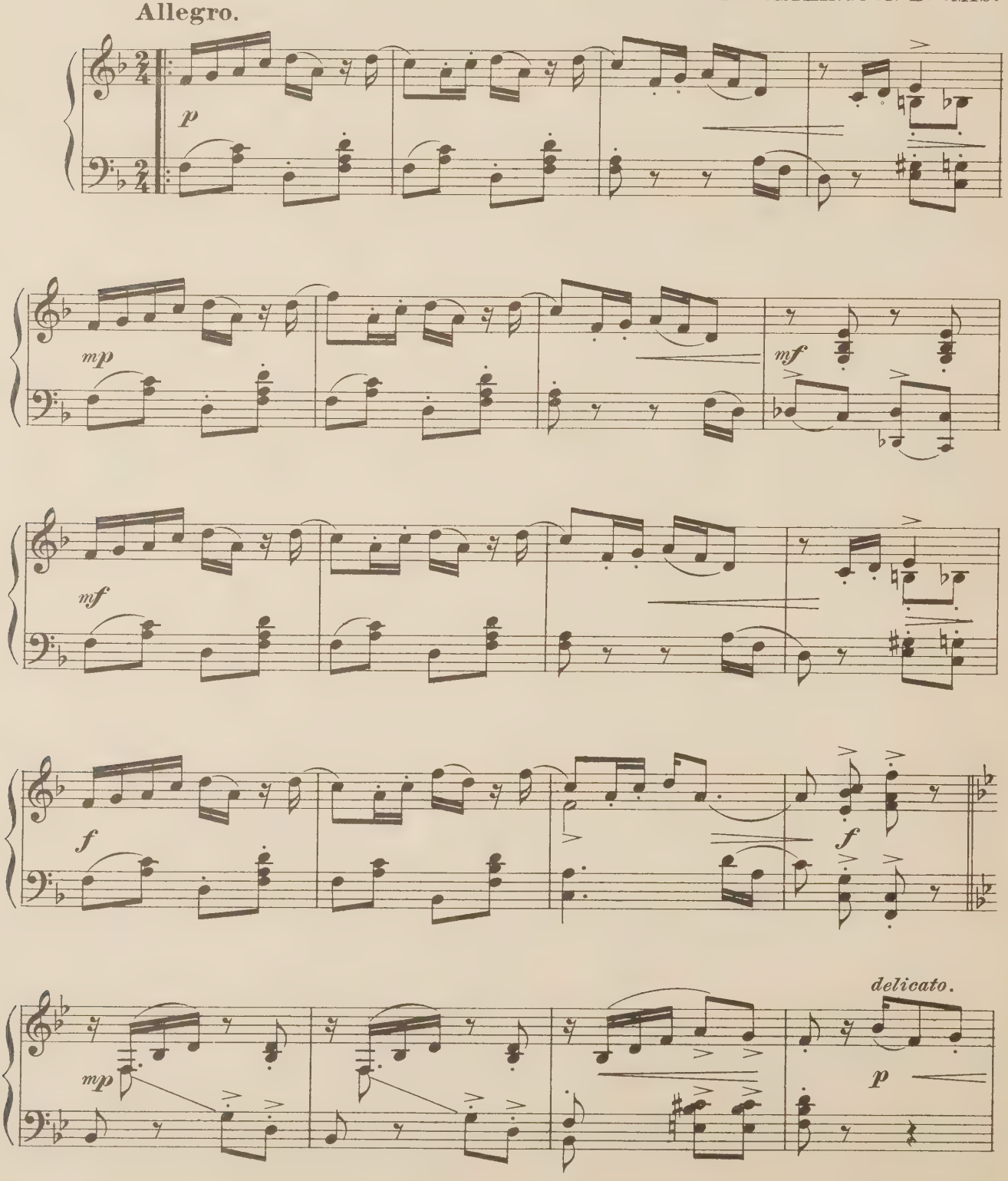

D.C.

# THE PICKANINNIES' PICNIC

## A PLANTATION DANCE.

This piece in "Rag Time" supplies clapping and stamping rhythms of the popular Plantation dances, the Shuffle, etc.

HARVEY WORTHINGTON LOOMIS.



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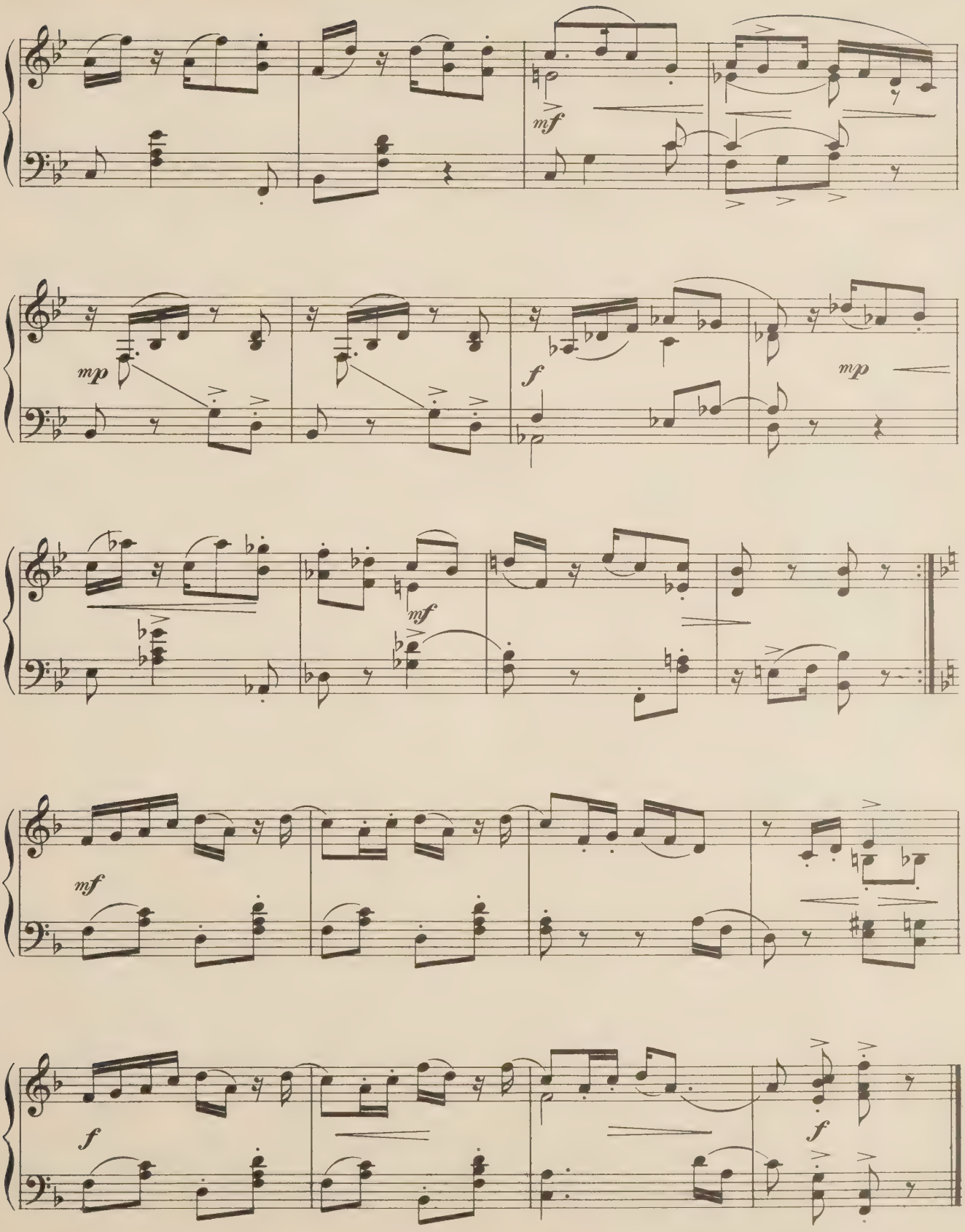
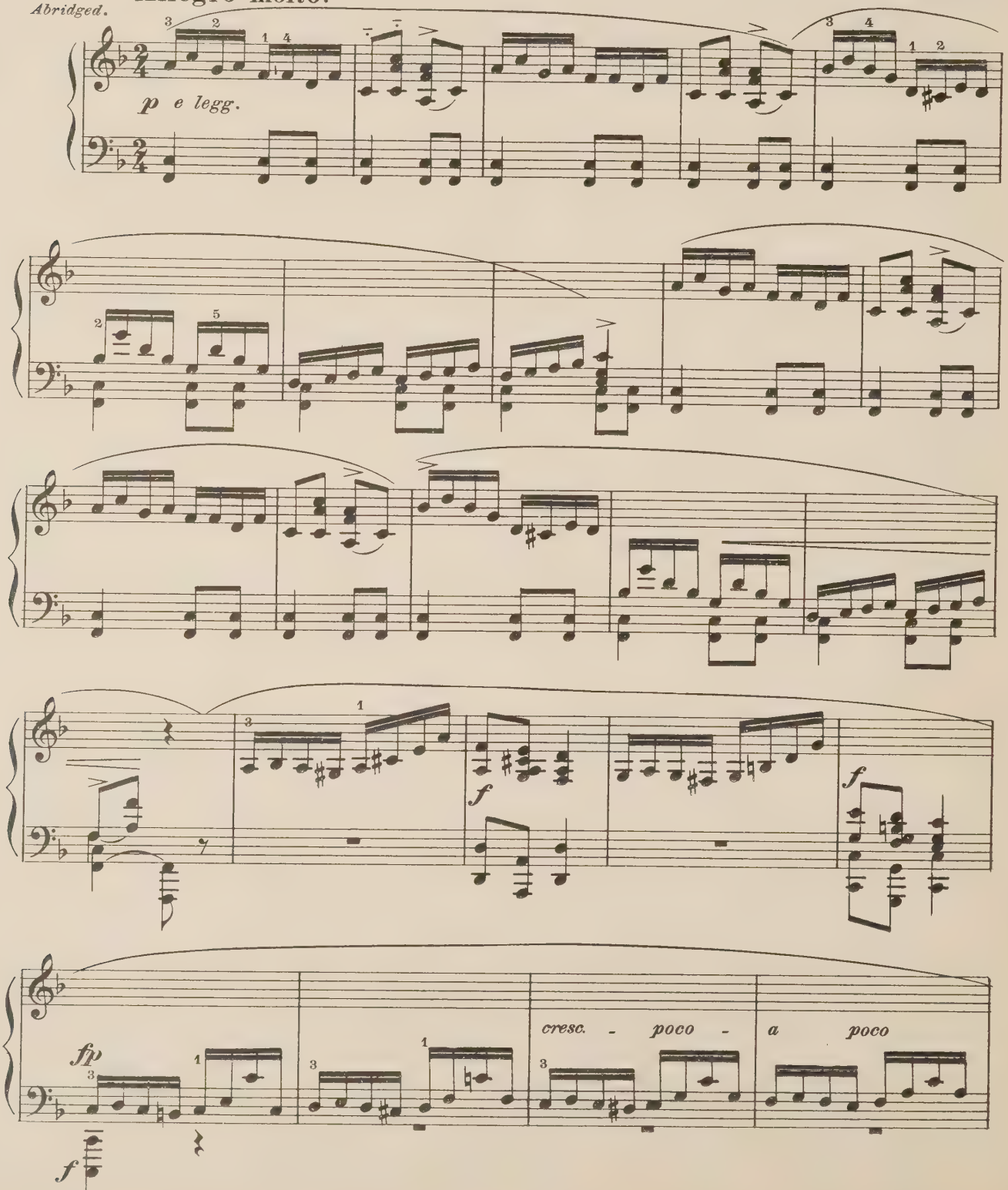
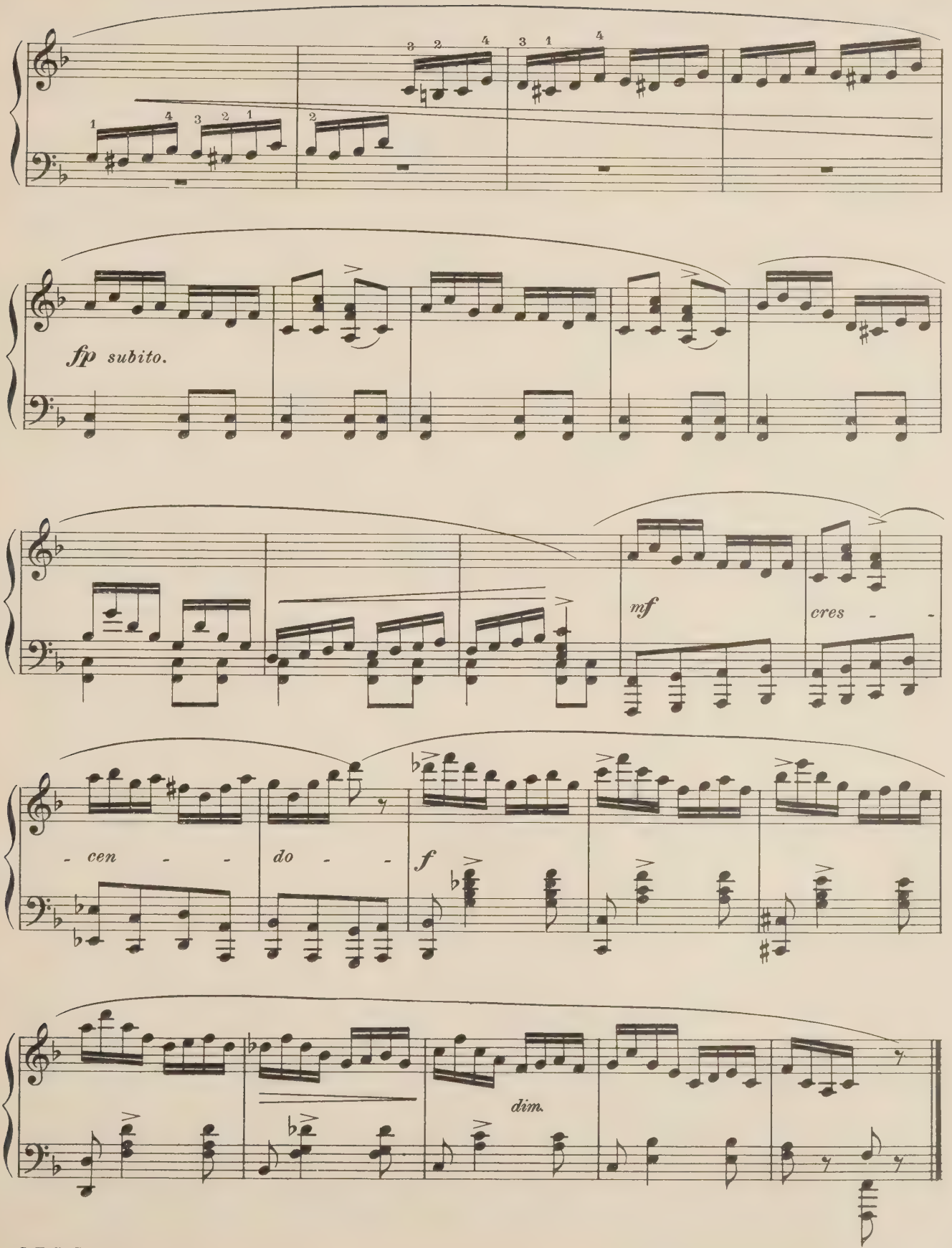

mf
mp
f
mp
mf
mf
f
f

# GIGUE BRETONNE.

Jig movement. Let the children find the simple jig step first, then add the heel and toe. Double shuffle or any jig movement may be danced to this.

*Abridged.*

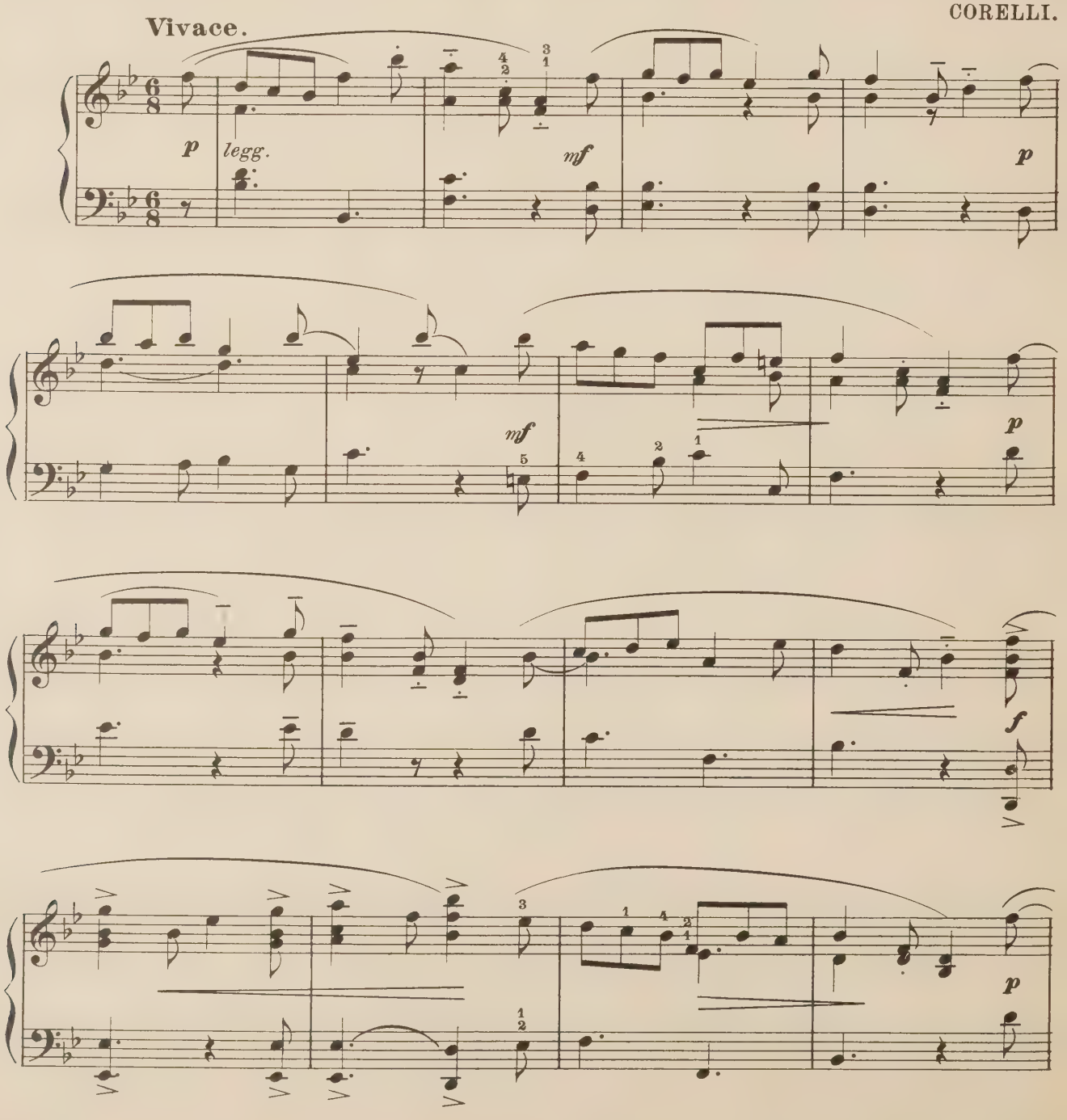
**Allegro molto.**

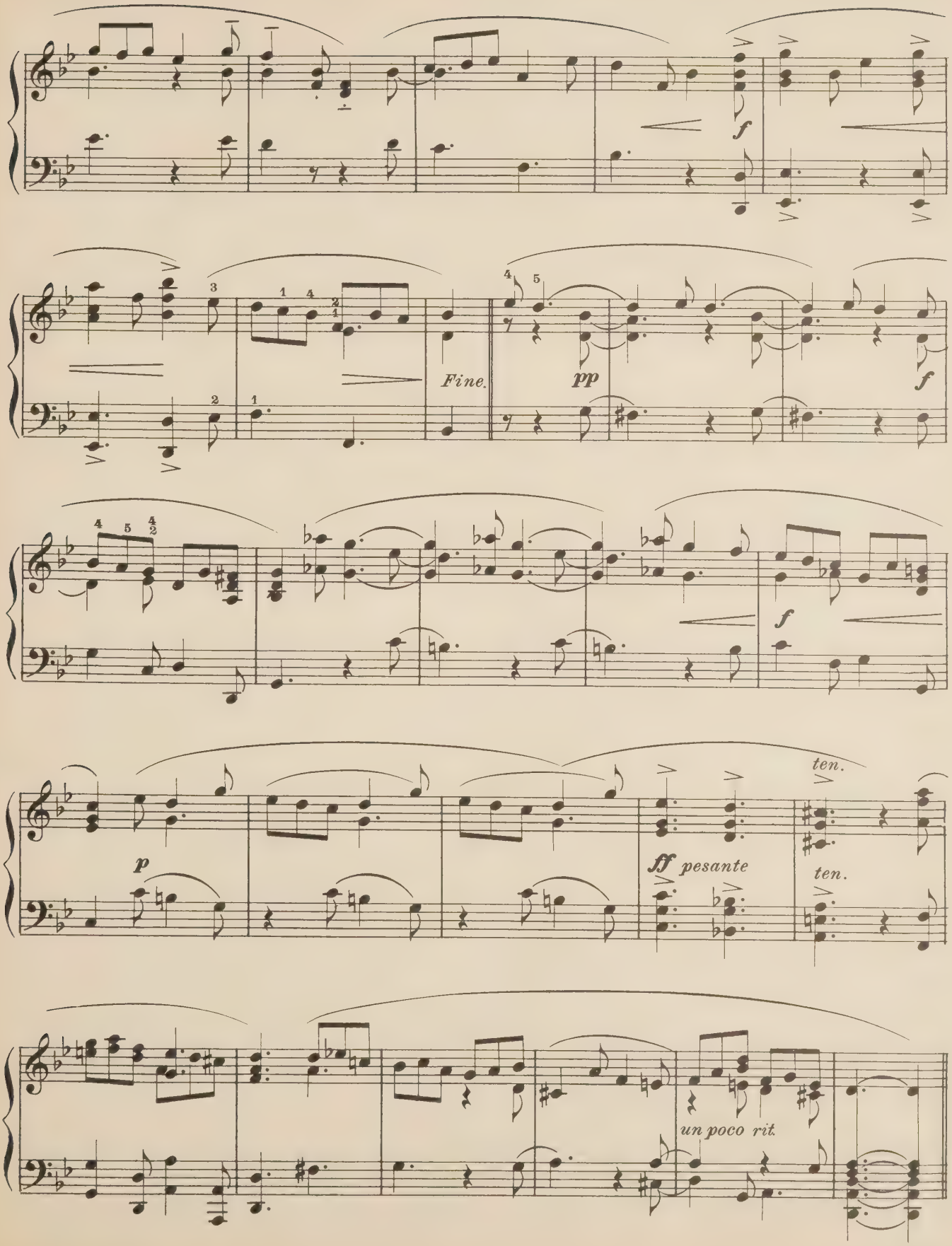
G. BACHMANN.


fp subito.
mf
cres - -
- cen - - do - -
f
dim.

# GIGA.

Rustic Dance. Easy swinging movement, beating of feet, with characteristic motion of body and arms. Invent figures.

CORELLI.





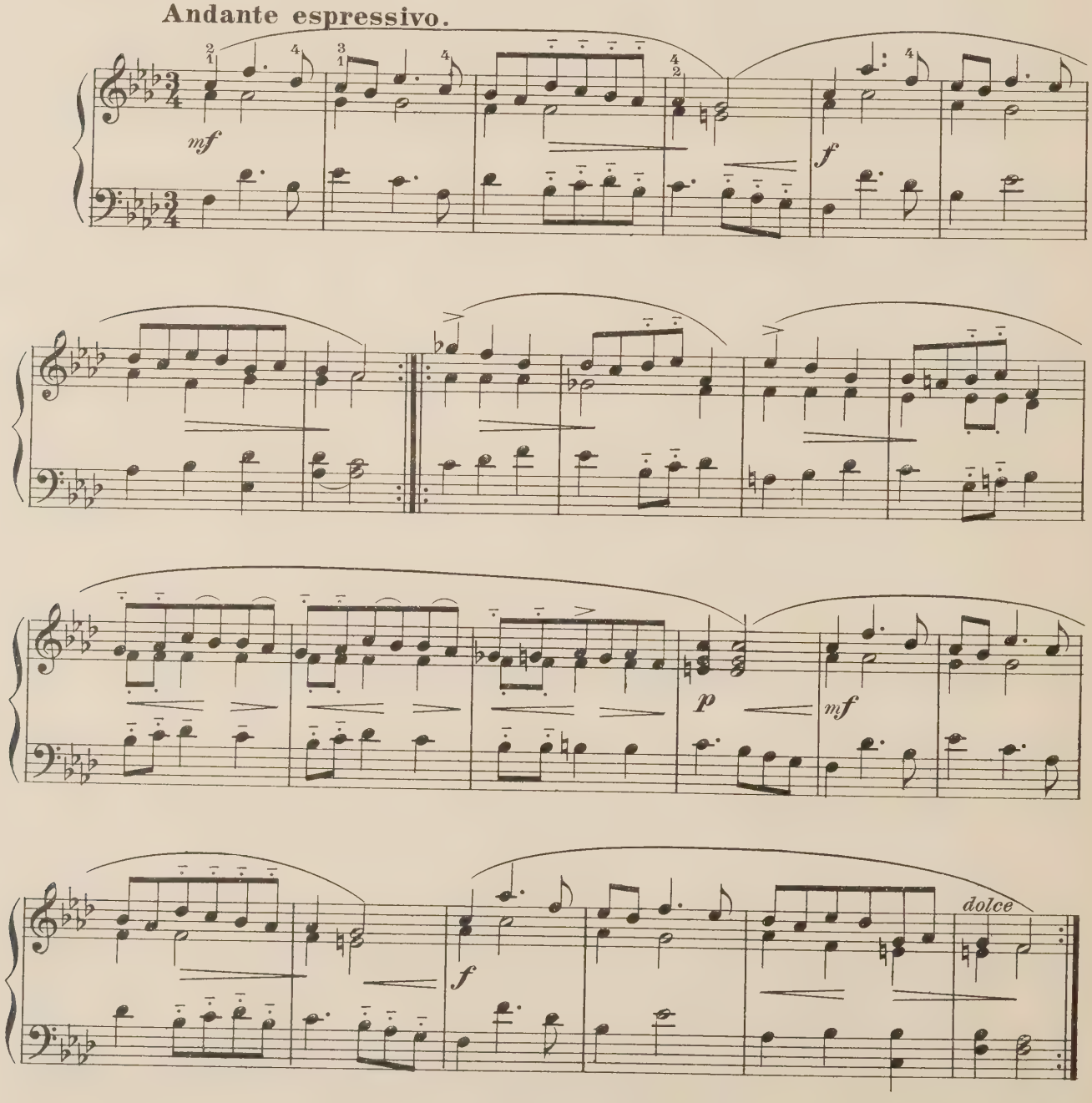



D. C.

# SARABAND.

Measured step and bowing. This is played in slow and stately movement, accompanied by bowing. Keep the time even and marked.

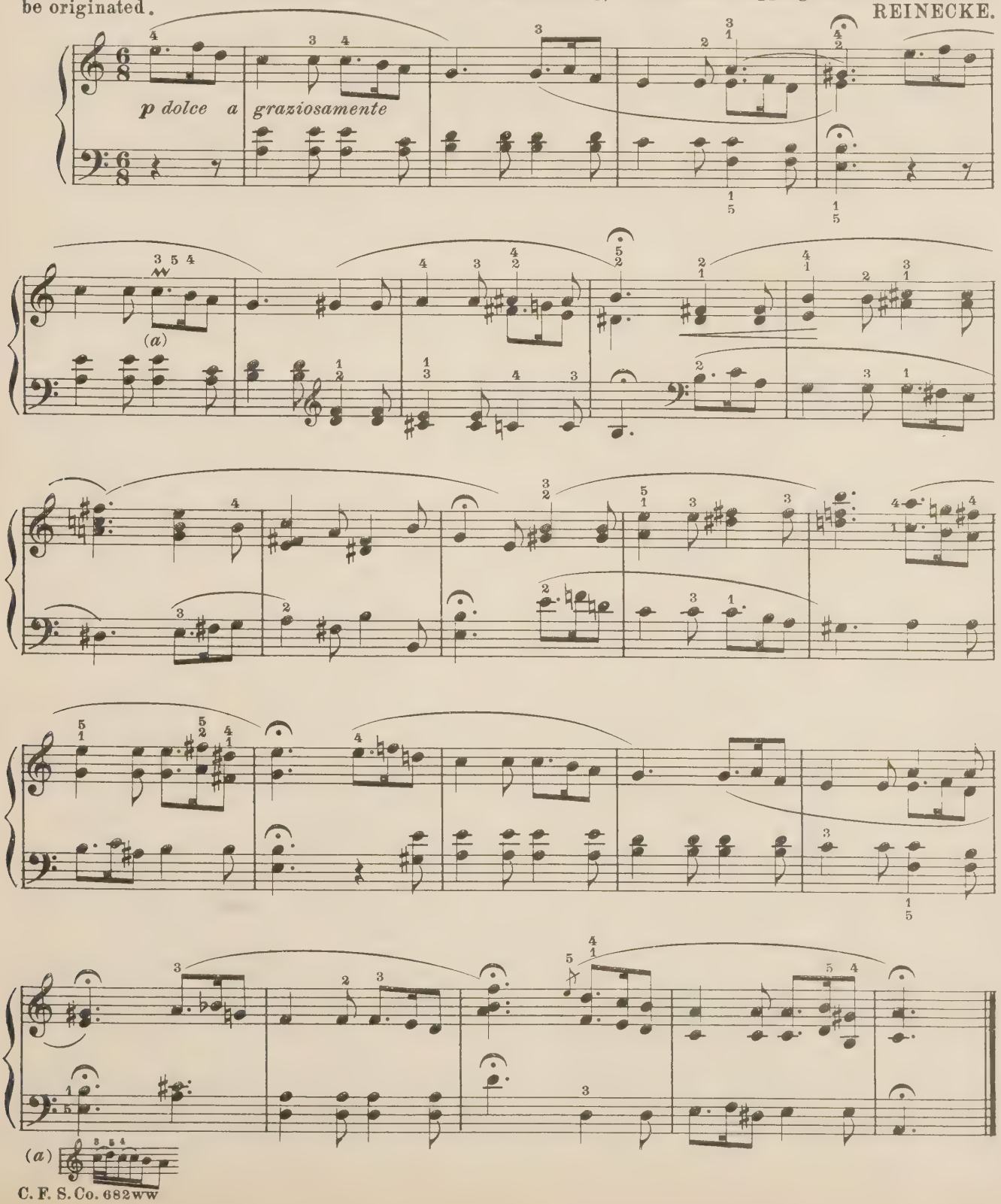
**Andante espressivo.**



# SICILLIAN.

Bowing and stepping. This quaint air gives a slow step with opportunity for the bow or curtsy where the hold occurs. The children may become familliar with the melody by using it for bowing music. For a simple figure the children take hands, walking in step around the circle, turning to partner and bowing at the hold. Simple figures with couples meeting, bowing and stepping back to places may be originated.

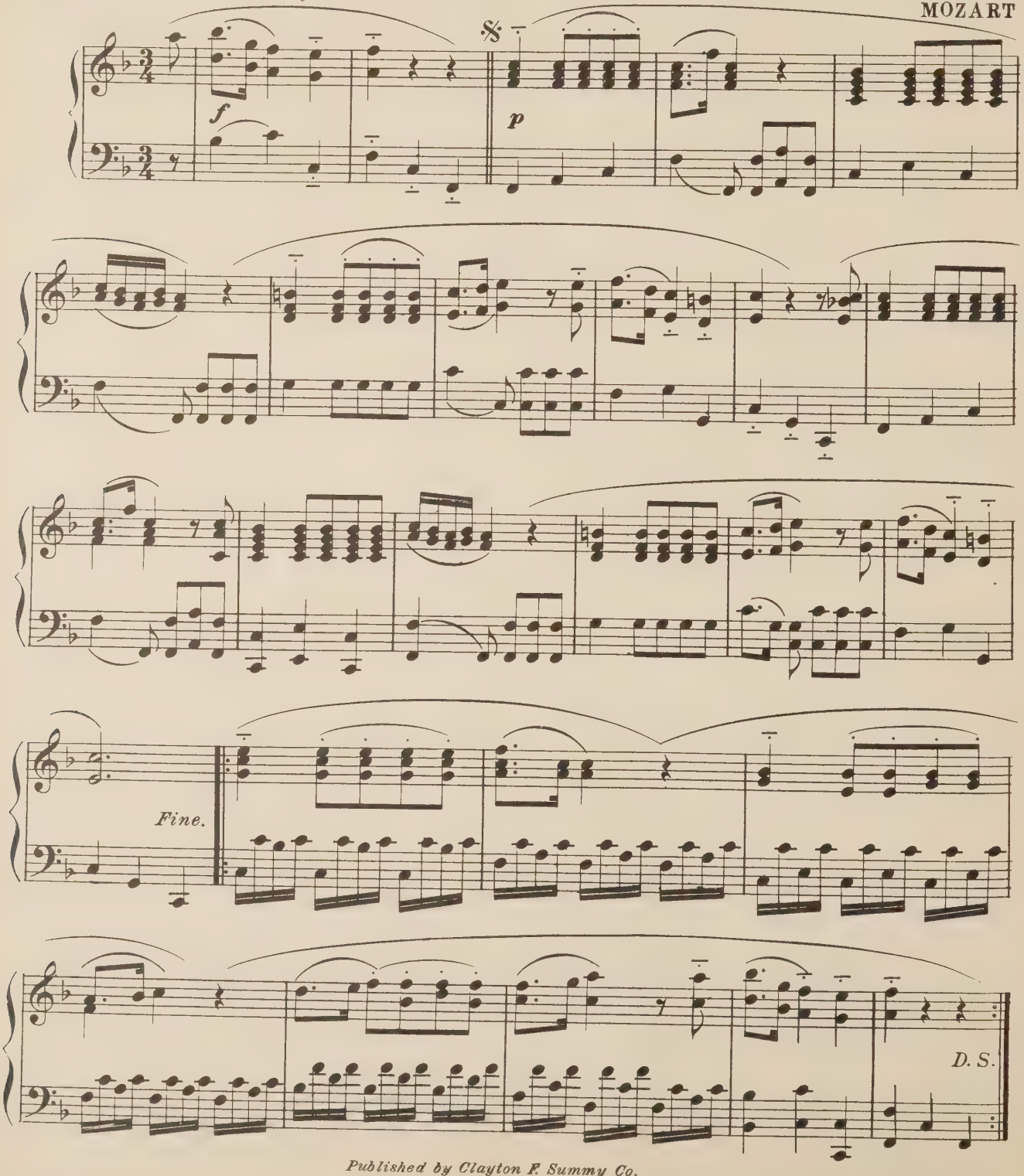
REINECKE.



# MINUET

Minuet Step. Children walk the Minuet, lifting the feet daintily from the knee. Turn and bow to partner at the hold. A very simple figure is to let four couples walk to center of circle, bow, turn and walk back to place. Another, let the couples stand at the four corners of the circle. The two couples approach each other, bow and pass, meeting next couple at the next corner, then passing on to place. Be careful to adjust the time to the rhythm of the children.

MOZART

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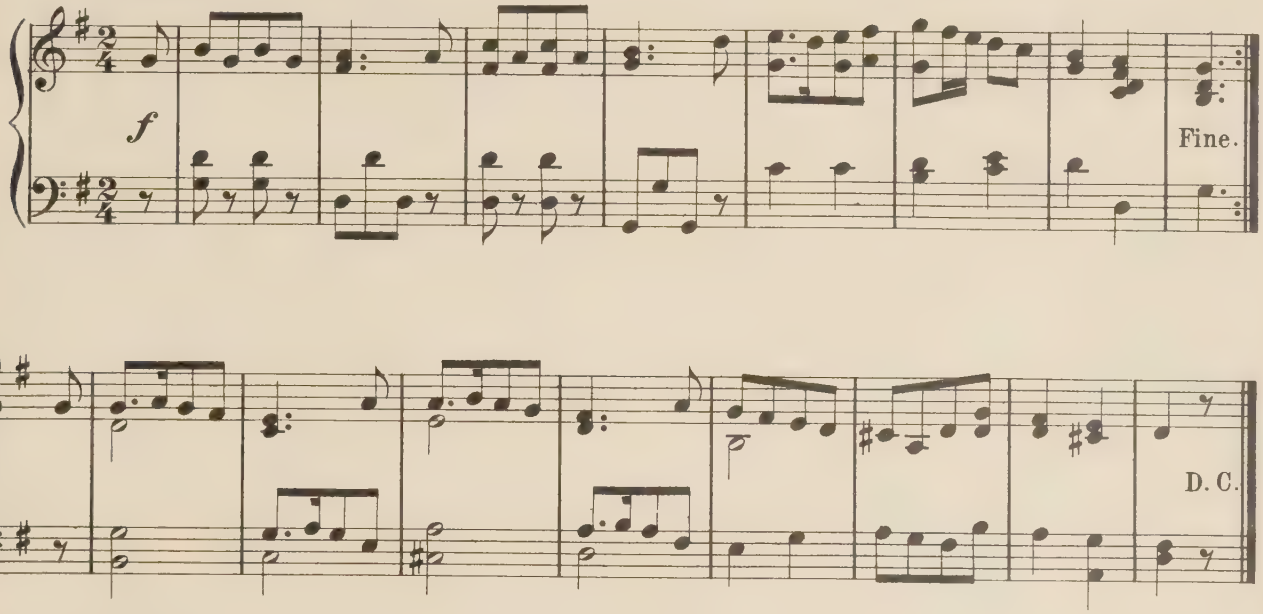
C. F. S. Co. 682 XX

# THE CHIMES OF DUNKIRK.

Beat three times with the foot during the first two bars, then clap hands three times during the third and fourth bars, and then all dance in a ring.

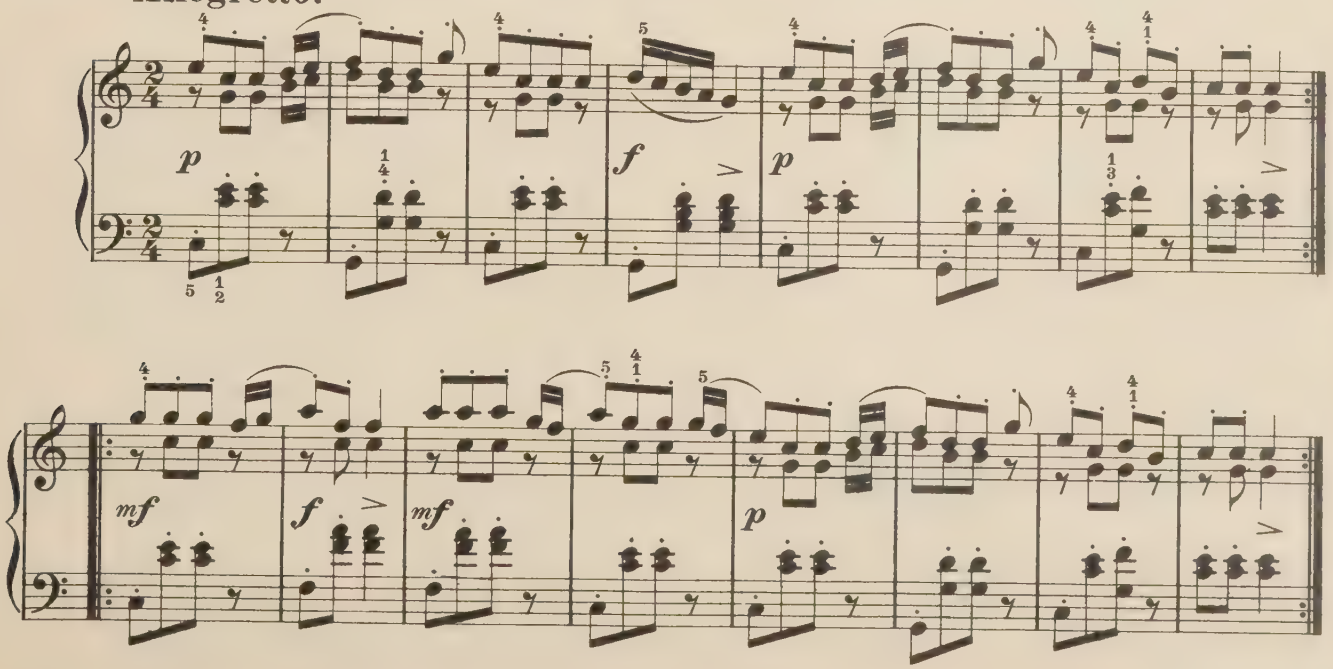
**Allegro.**



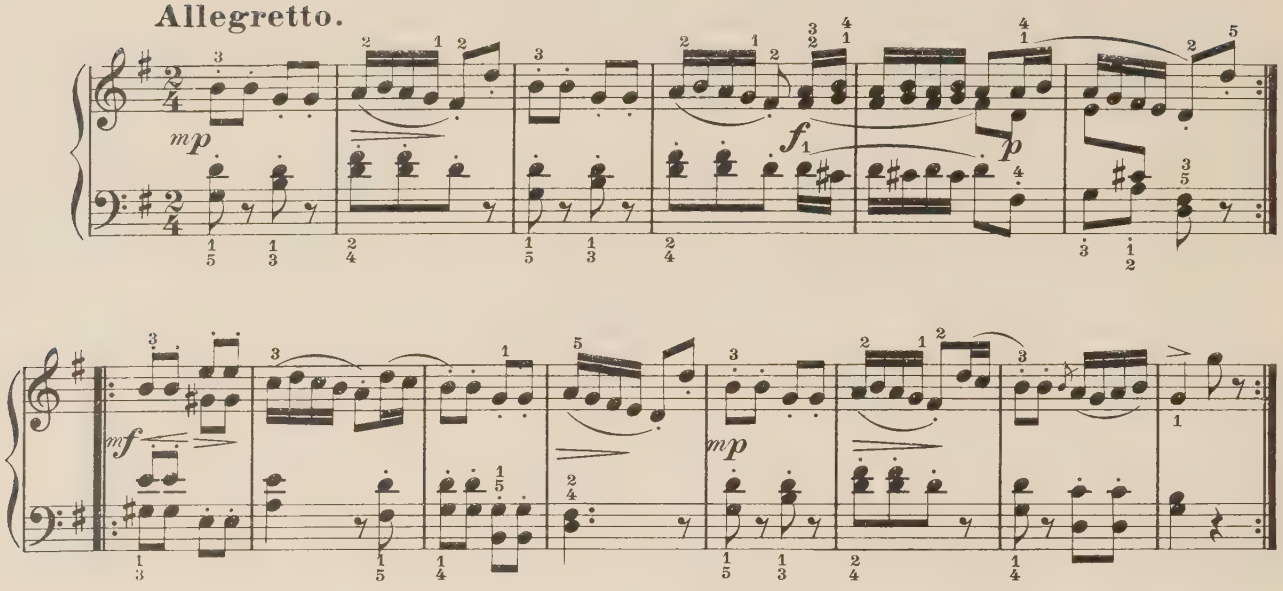

# GERMAN HOPPING DANCE.

Accent and time values. The three following pieces may be used for clapping, tapping and beating of hands and feet, according to the discretion of the teacher.

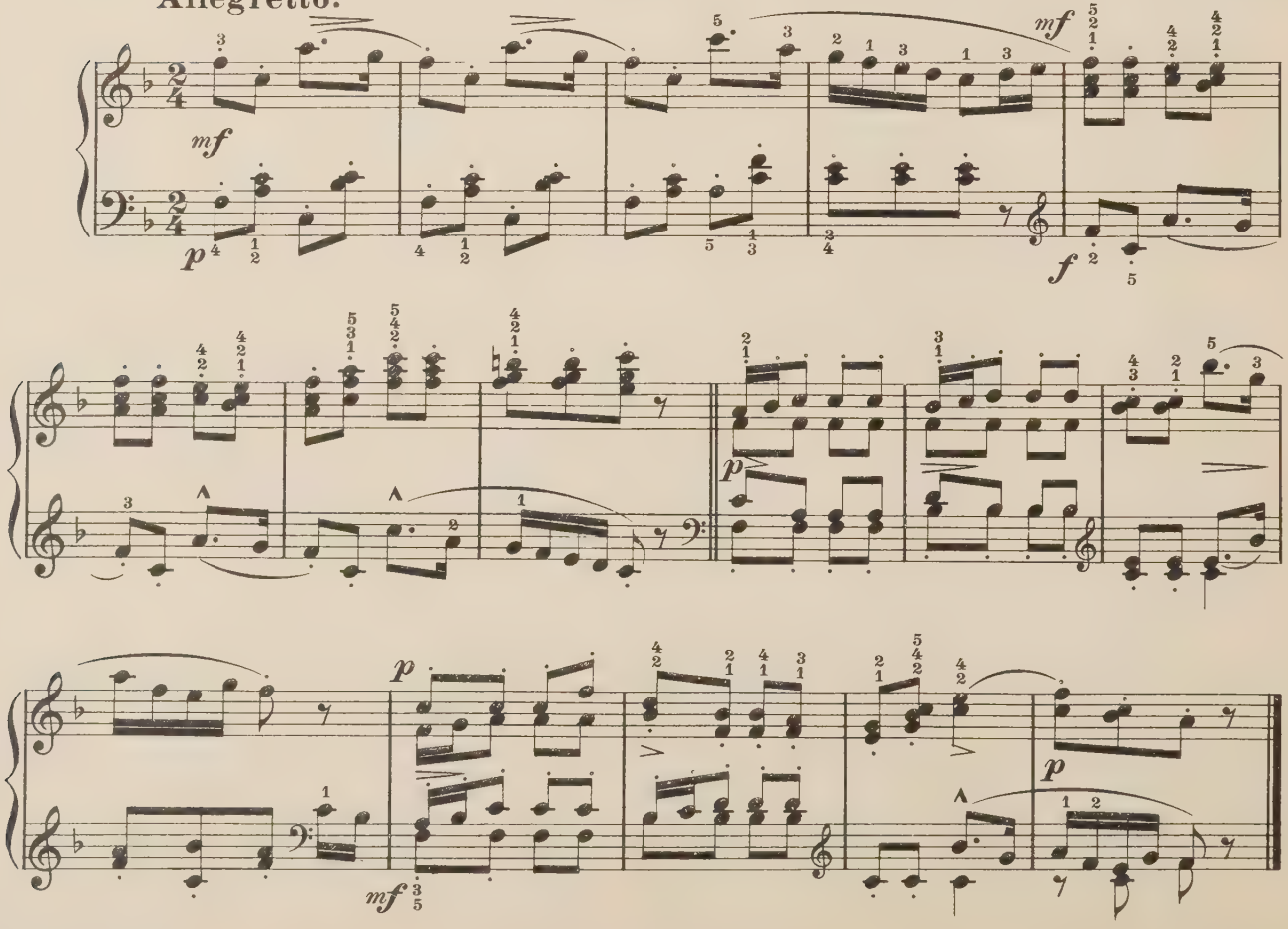
**Allegretto.**



# RUSSIAN DANCE MELODY.

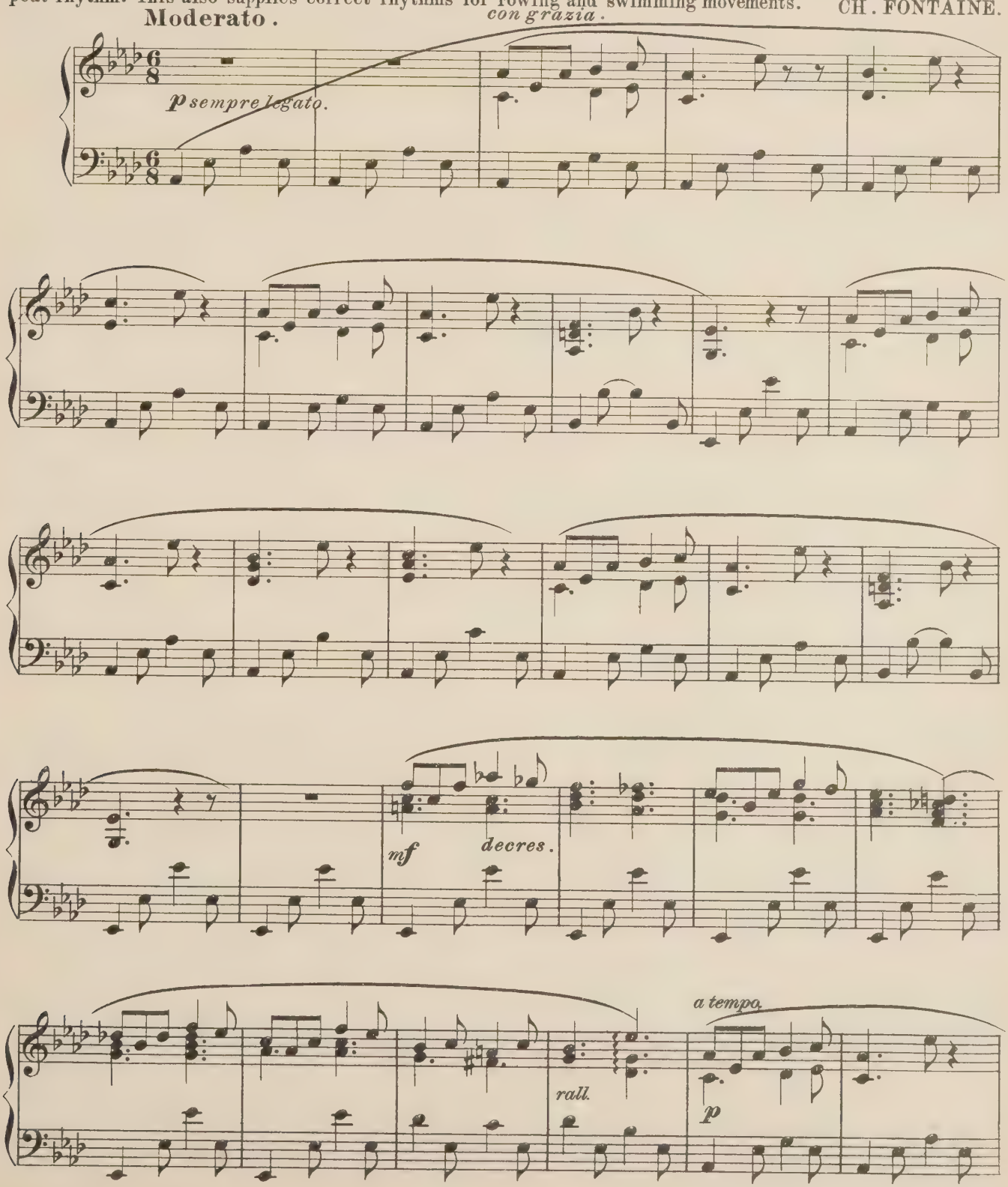
**Allegretto.**

# UKRANIAN DANCE MELODY.

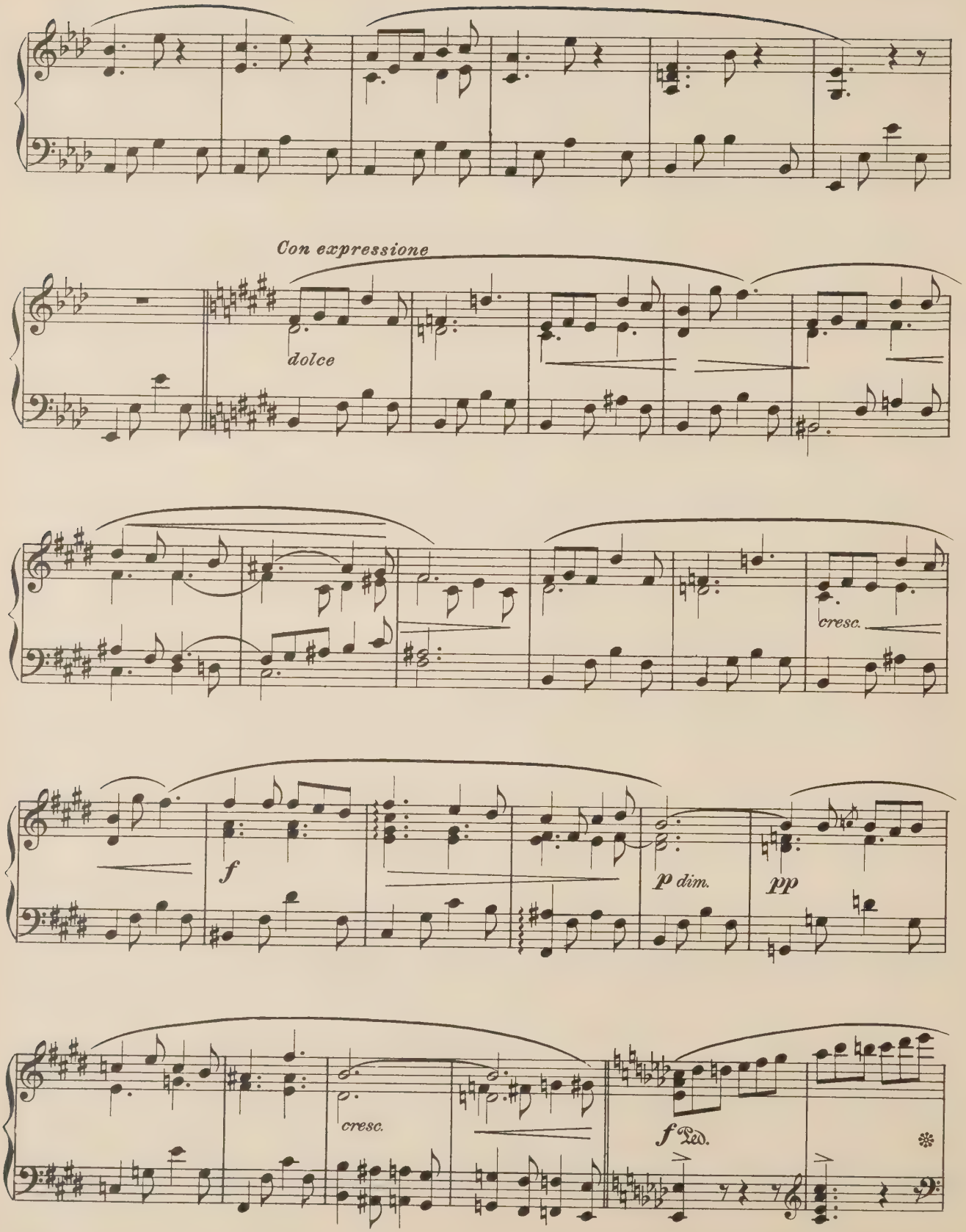
**Allegretto.**

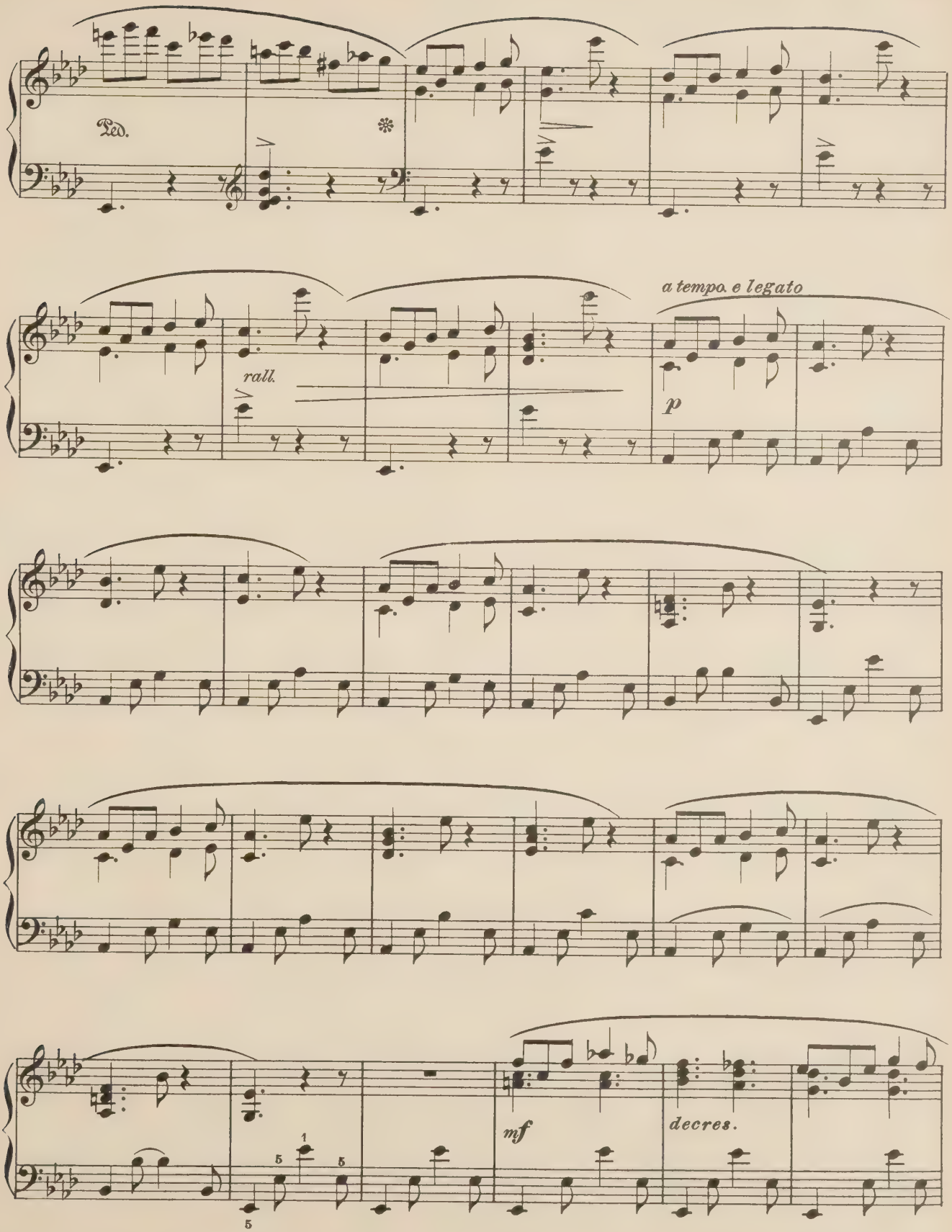


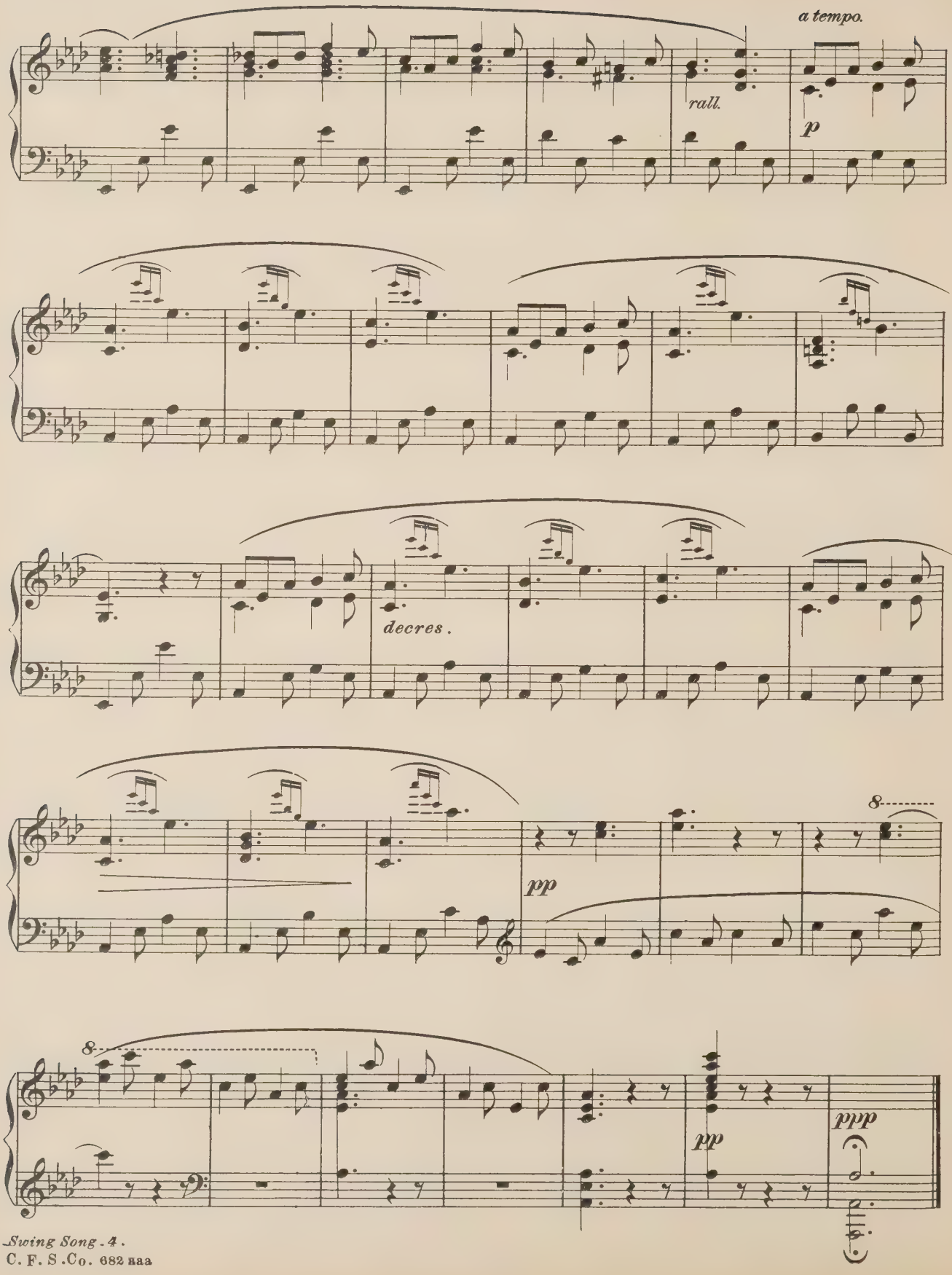
# SWING SONG.

Take position as if pushing a swing, Advance one foot and rock from foot to foot while pushing, Children may stand round the circle or at opposite sides. For a frolic let them "run under" over opposite side. Then repeat rhythm. This also supplies correct rhythms for rowing and swimming movements. CH. FONTAINE.




Con expressione
dolce
cresc.
f
p dim.
pp
cresc.
f Ped.

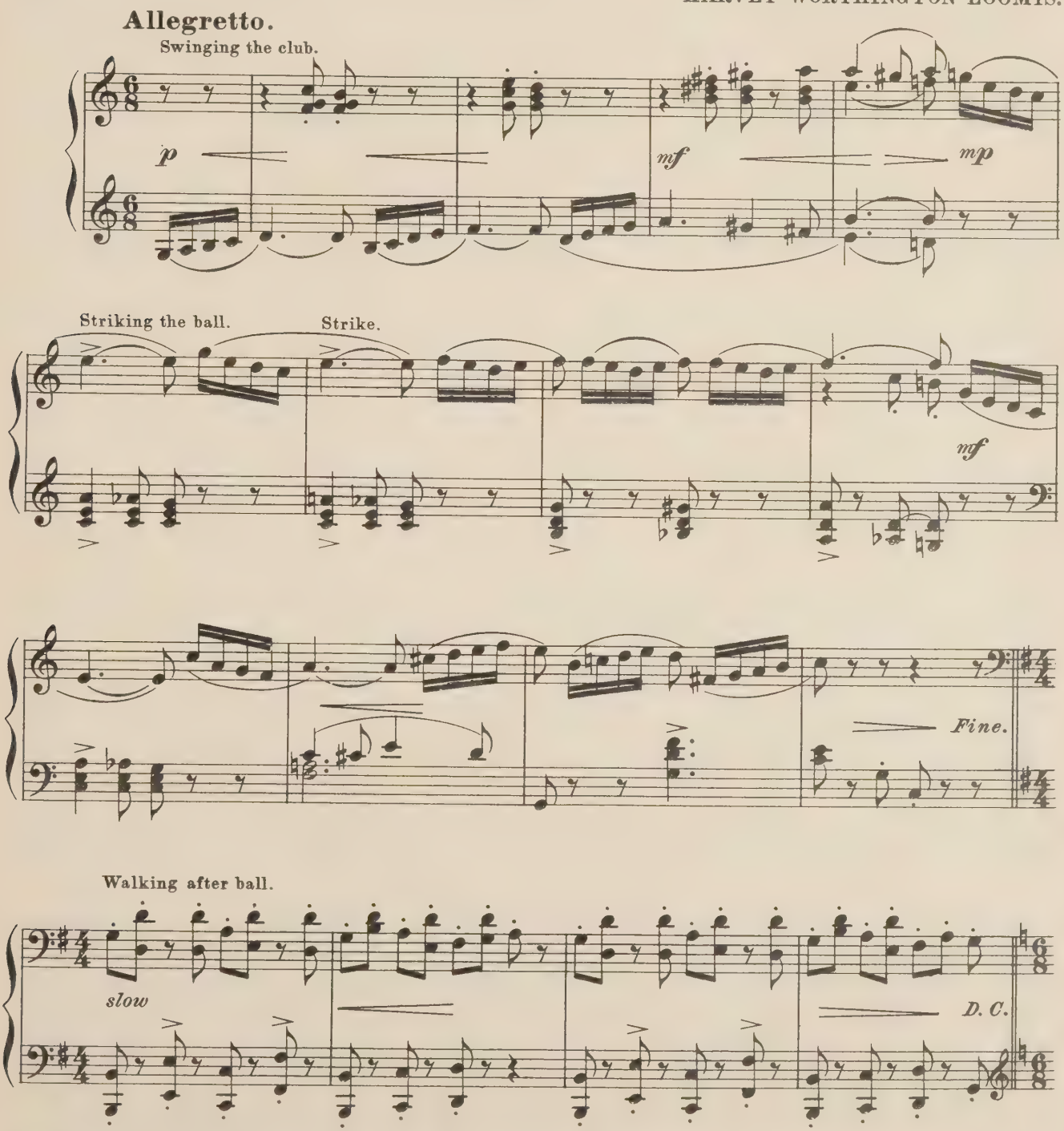

Ped.
*
rall.
a tempo. e legato
p
mf
decres.


a tempo.
rall.
p
decres.
pp
8
8
pp
ppp

# PLAYING GOLF.

The Golf rhythm, permits of the fine backward swing of the arms to make the ball stroke. As the arms grasp the imaginary club, the body is drawn to the right, pointing the toe of the left foot forward. With each "driving" of the ball, the right foot advances the body one step and continues the rhythm.

HARVEY WORTHINGTON LOOMIS.




The piece may be extended by beginning the walk after the ball and then continuing until "Fine."

C. F. S. Co. 682 bbb

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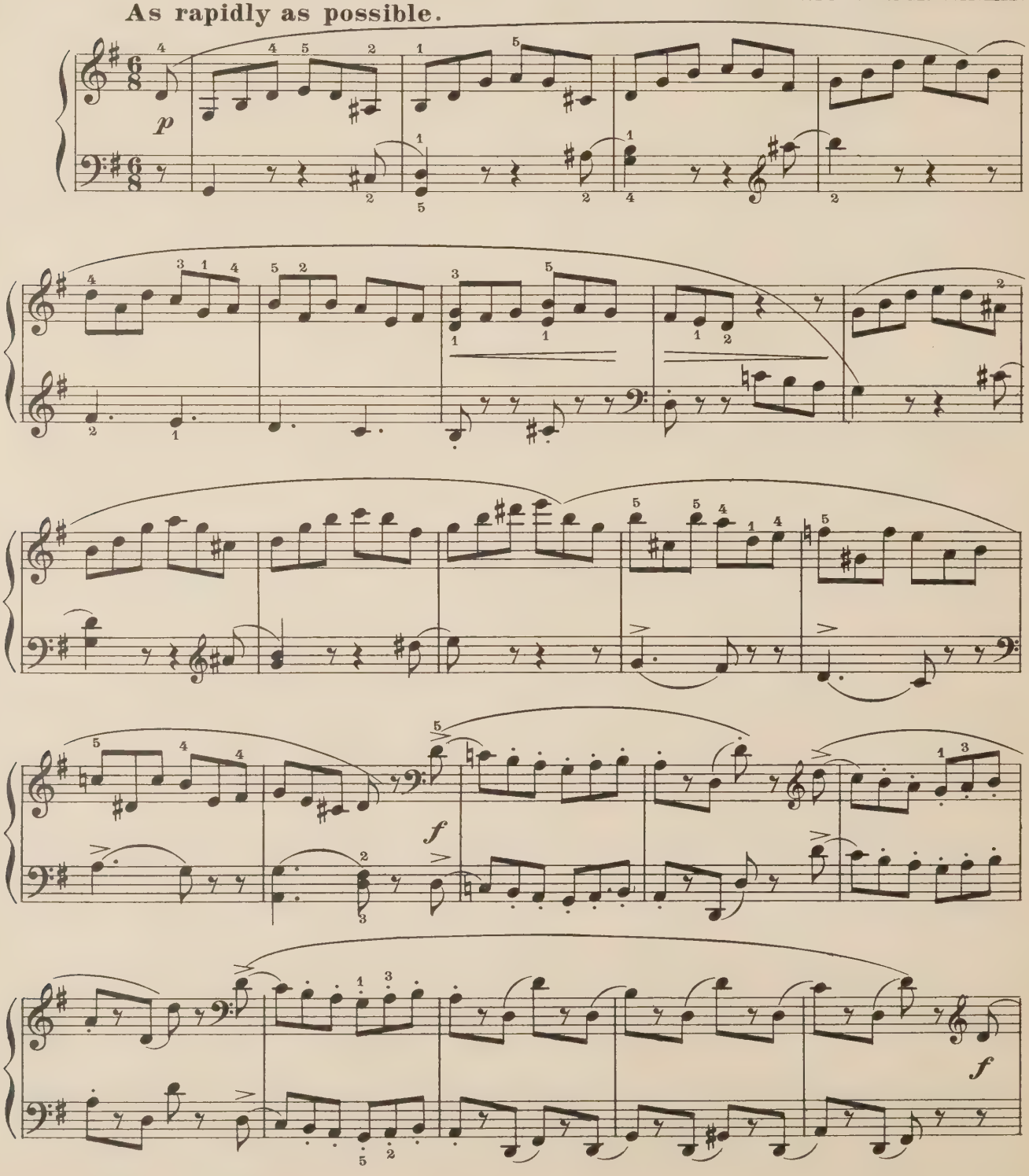
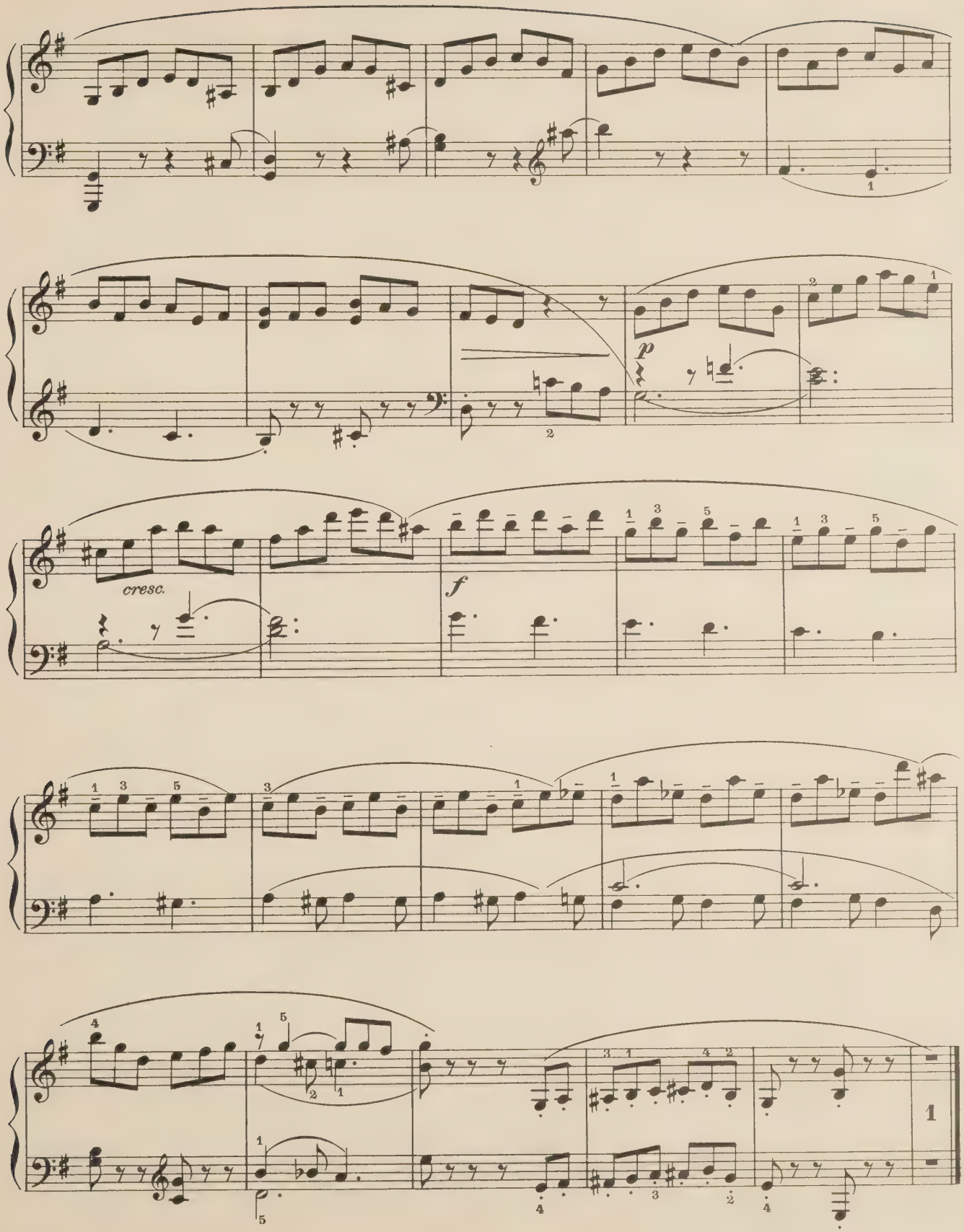
# ROLLING THE HOOP.

Rhythmic game. A running movement and circling motion of the arm, with downward accent for the first beat of the measure. For a frolic the rolling hoop is sometimes imitated bodily by the boys.

PHILIPP SCHARWENKA.

**As rapidly as possible.**

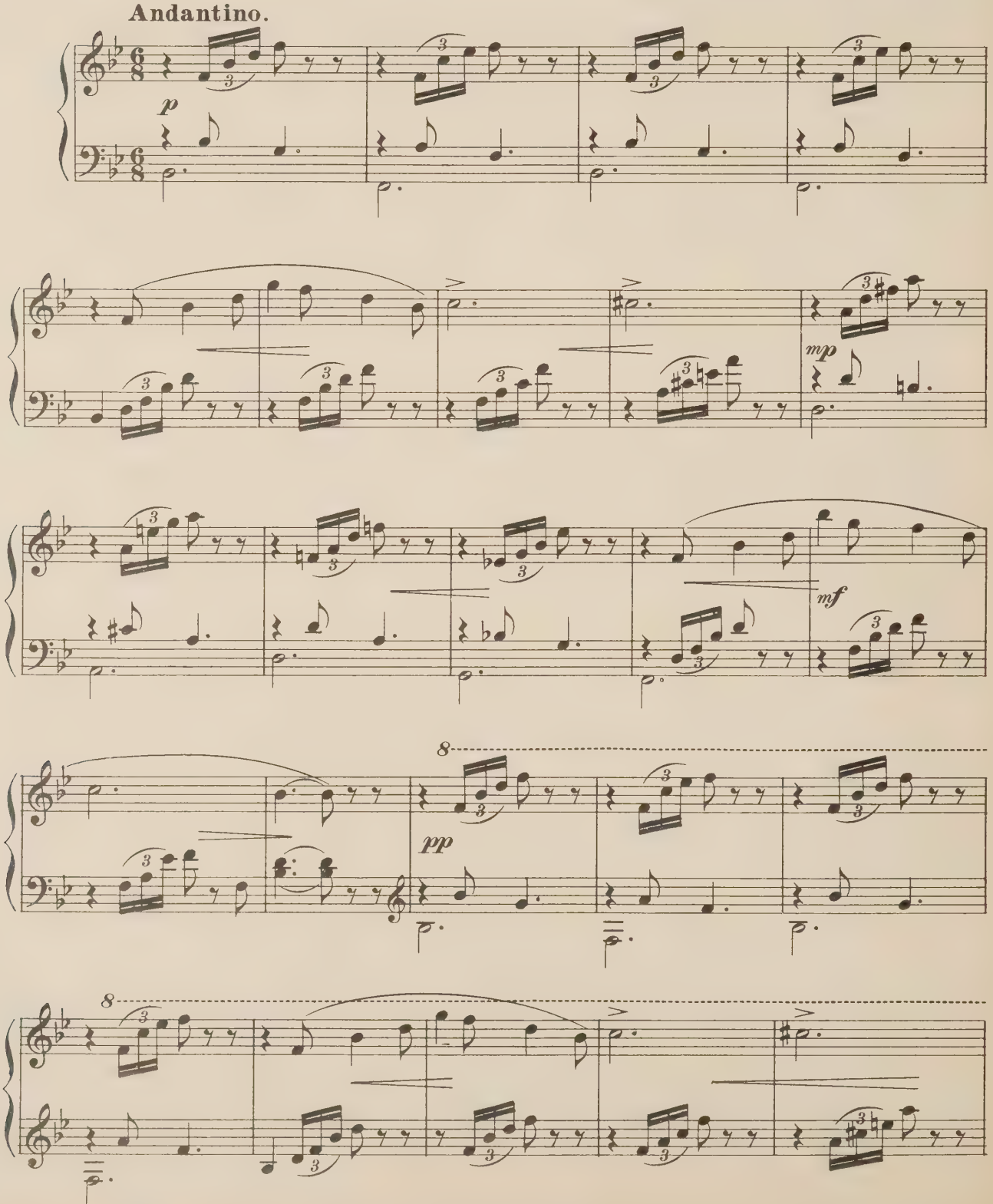



cresc.
p
f

# THE RETURN BALL.

The following rhythm lends itself to imitations and actual play with the balls, such as the Greek ball plays. The slow movement gives the bounce-catch or toss-catch figures. The last, rapid bouncing and catching.

HARVEY WORTHINGTON LOOMIS.



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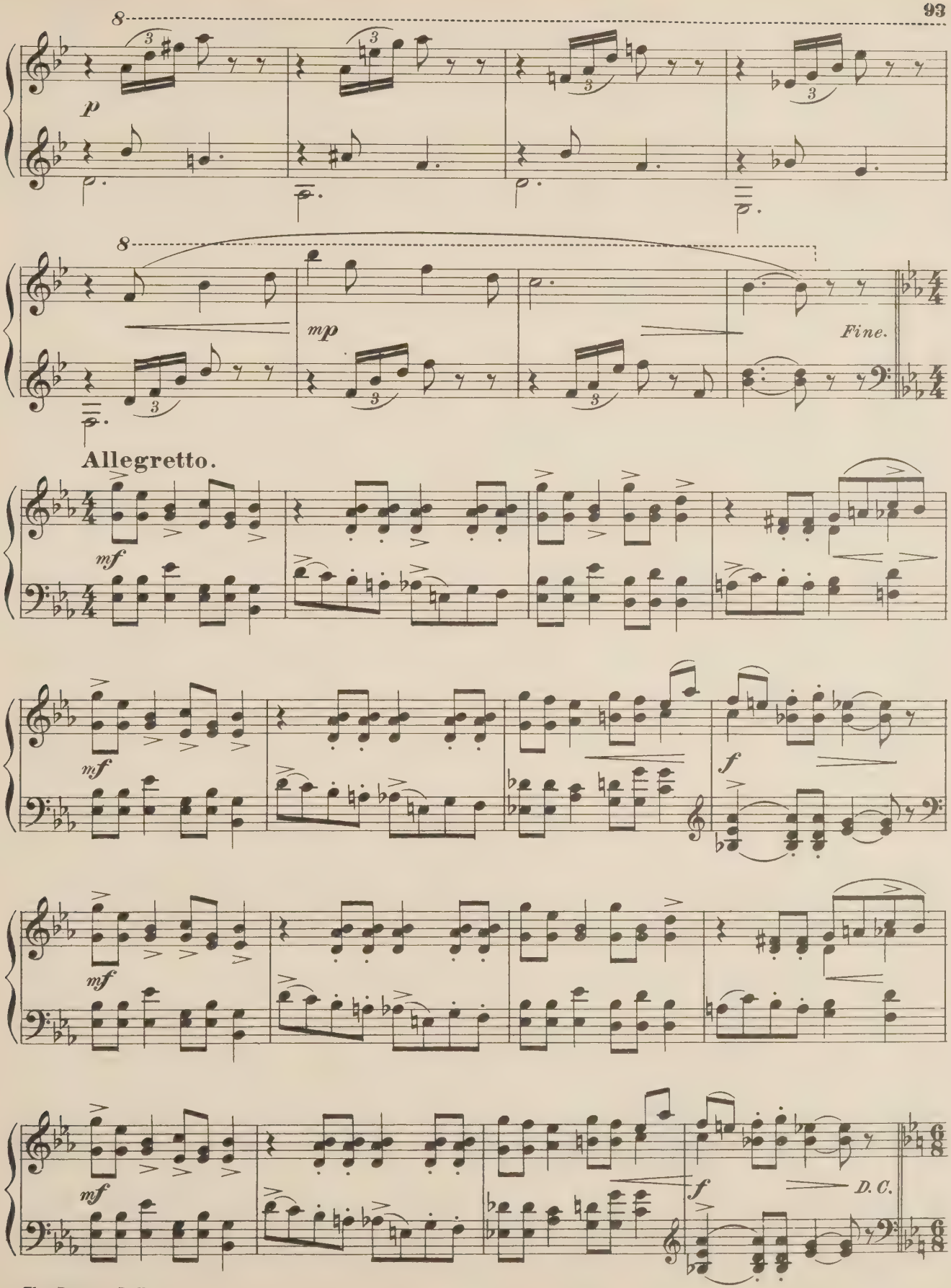
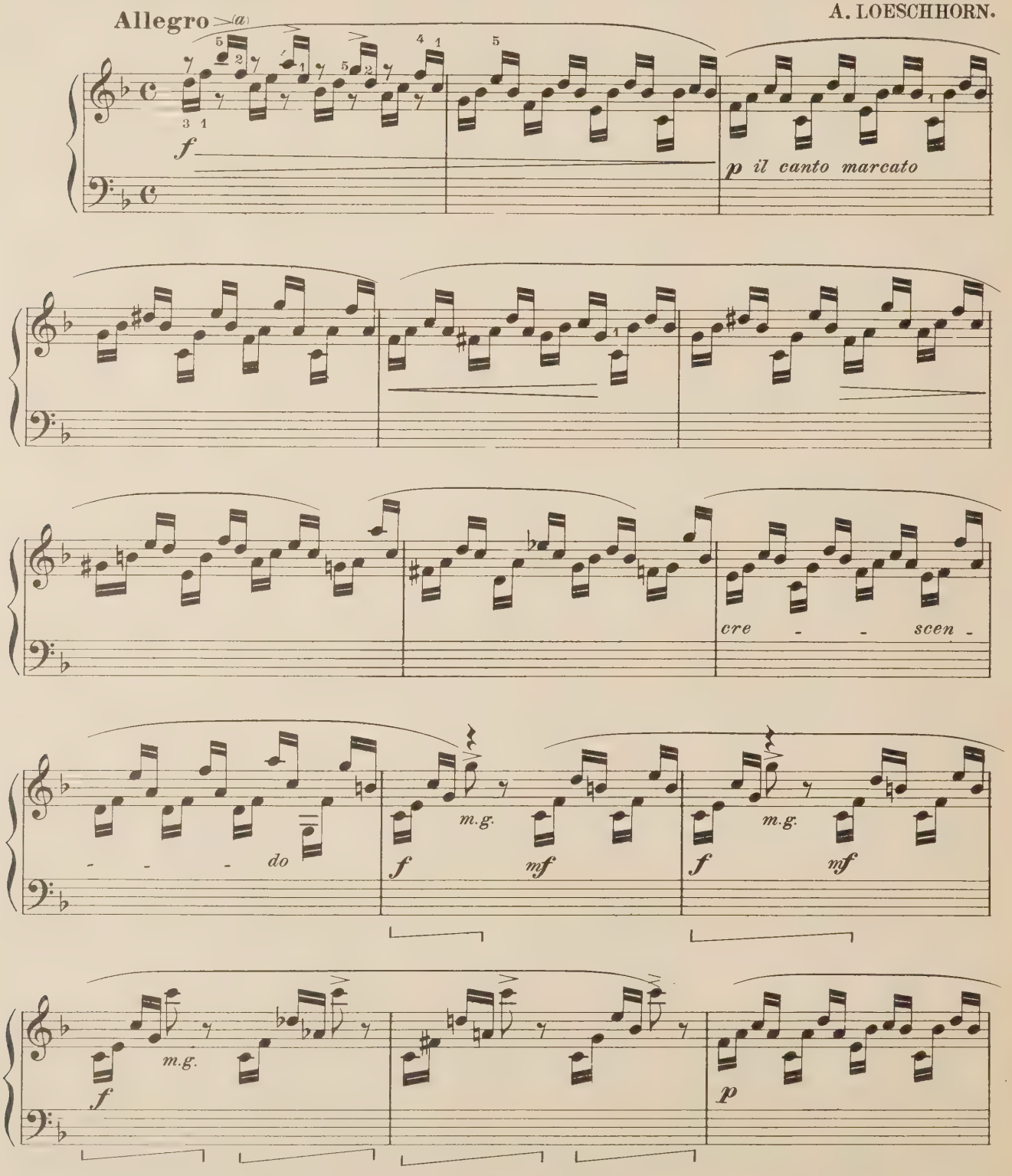
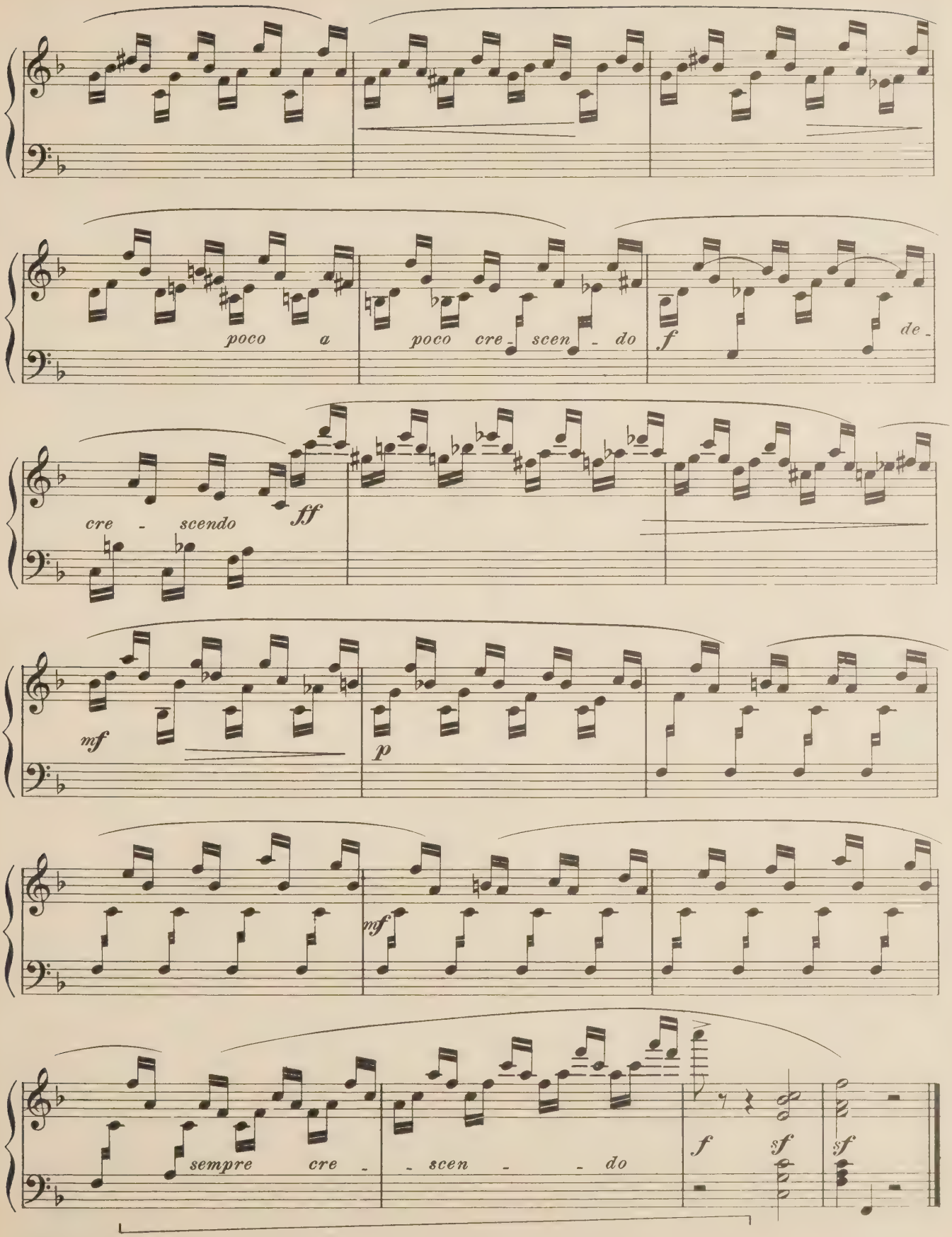

8
p
8
mp
Fine.
Allegretto.
mf
mf
f
mf
mf
f
D. C.

# THE LITTLE JUGGLER.

Tossing and Balancing. Imaginary balls and wands are kept revolving in the air. This gives good arm and body movement, conducive to poise and elastic bearing.

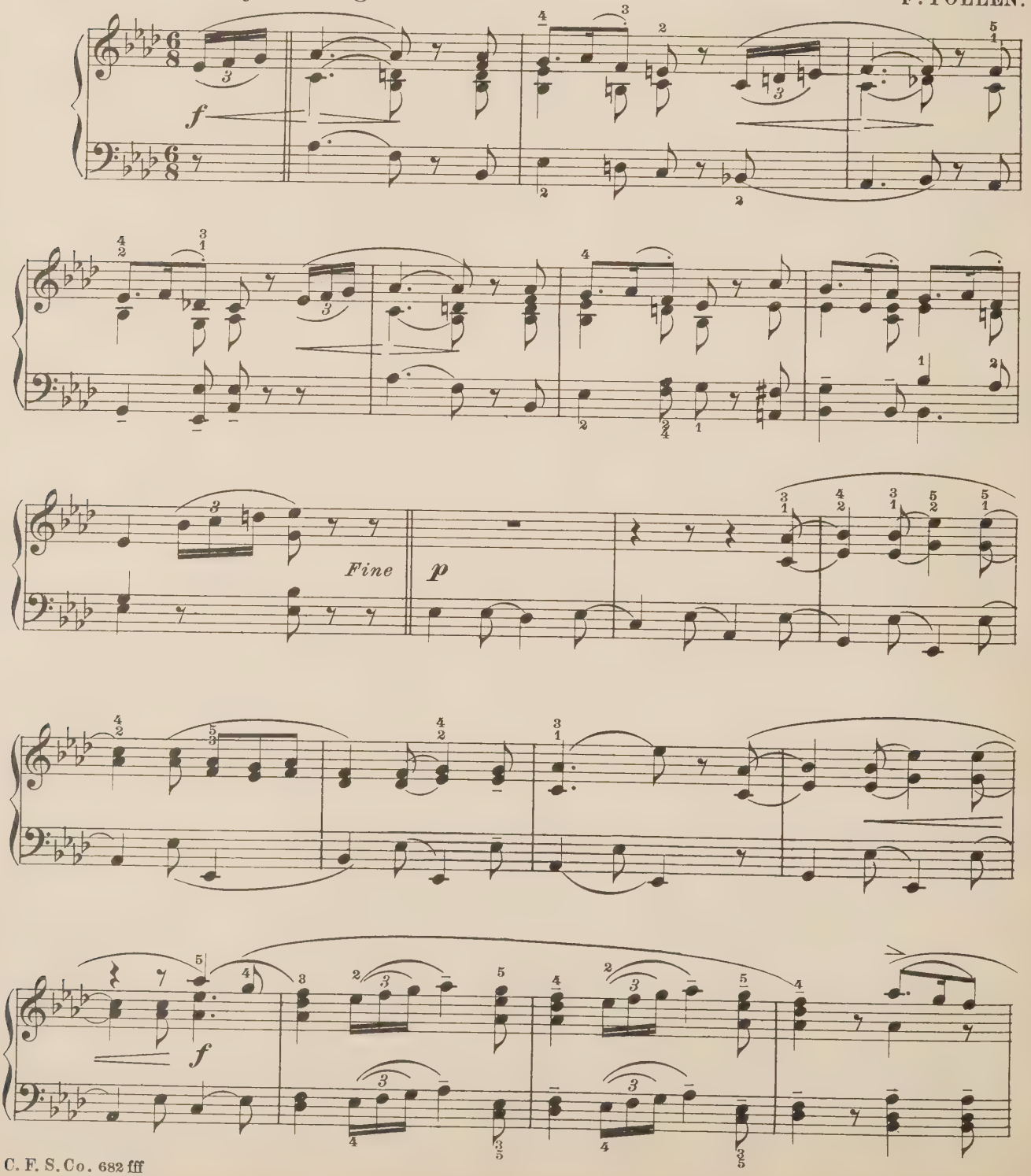
A. LOESCHHORN.

(a) These accent marks simply indicate the melodic tones. This melody should be very clearly enunciated.

poco a
poco cre - scen - do
f
de -
cre - scendo
ff
mf
p
mf
sempre cre - - scen - - do
f
sf
sf

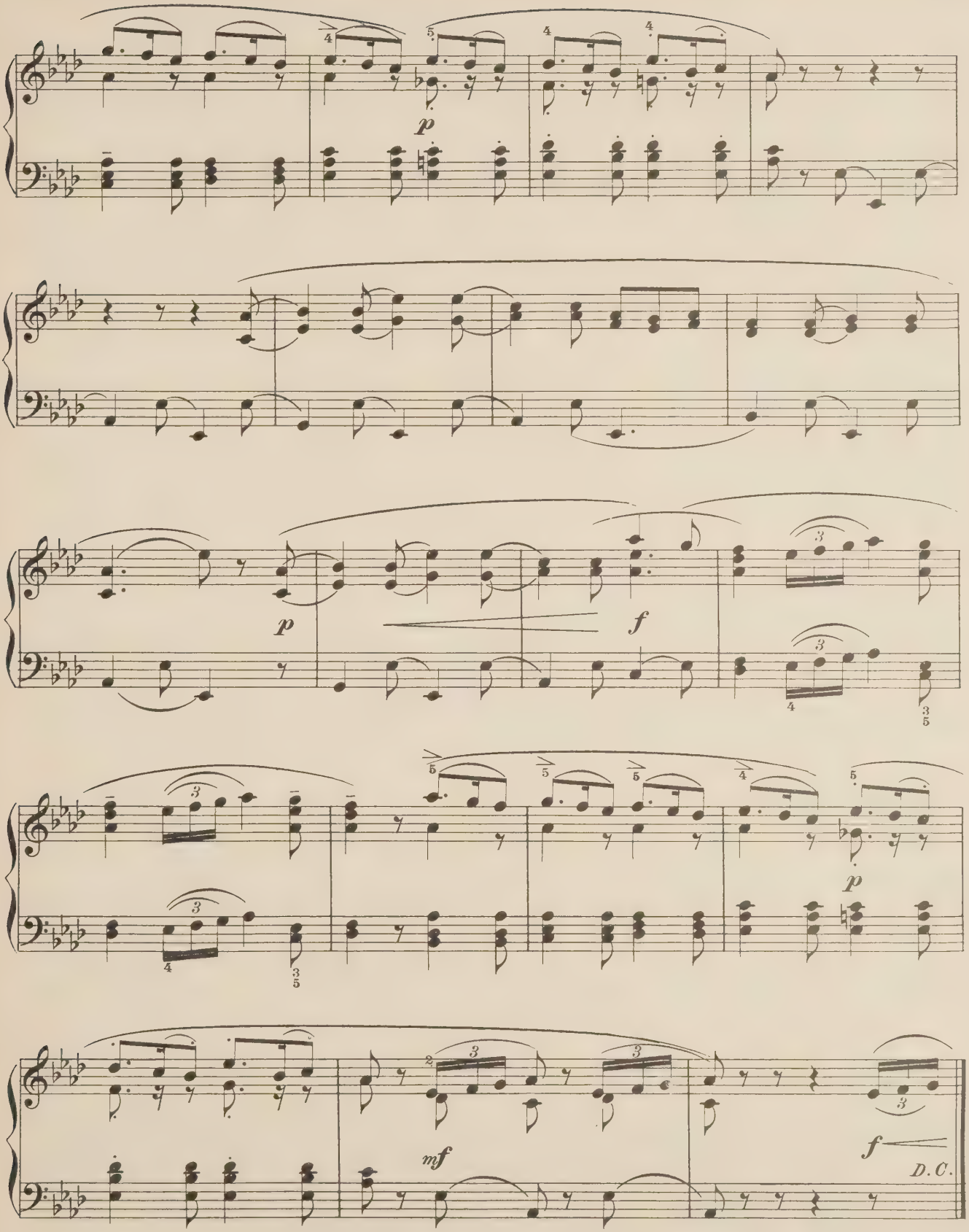
# ROCKING HORSE.

Rhythmic Game. Advance one foot and stiffen the legs, making them as wooden as possible. Rock the body forward and backward from one foot to the other, accelerating the movement by a slight hopping step with the foot upon which the weight falls. Keep the upper part of the body well erect, holding imaginary reigns in the hands.

**Steady rocking movement.**

F. POLLEN.



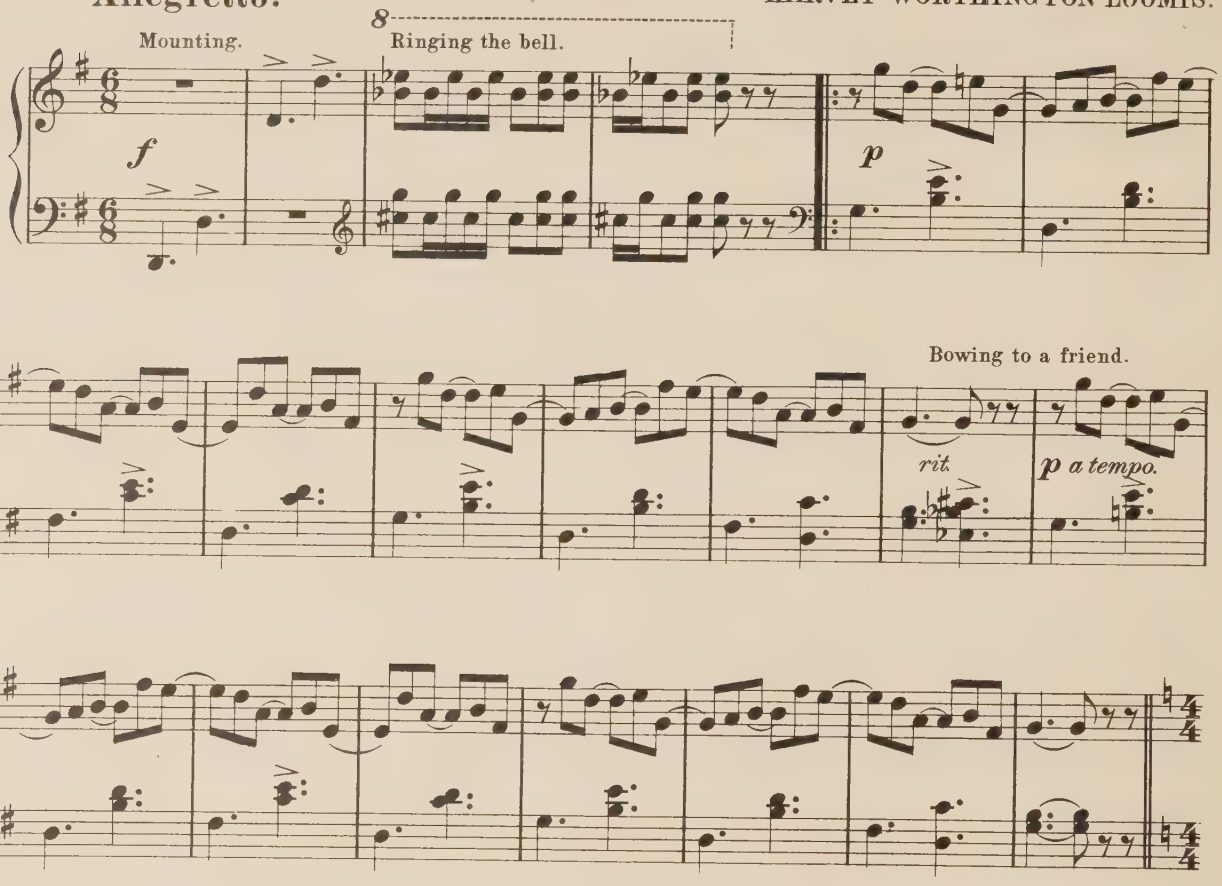

p
p
f
p
mf
f
D.C.

# THE BICYCLE.

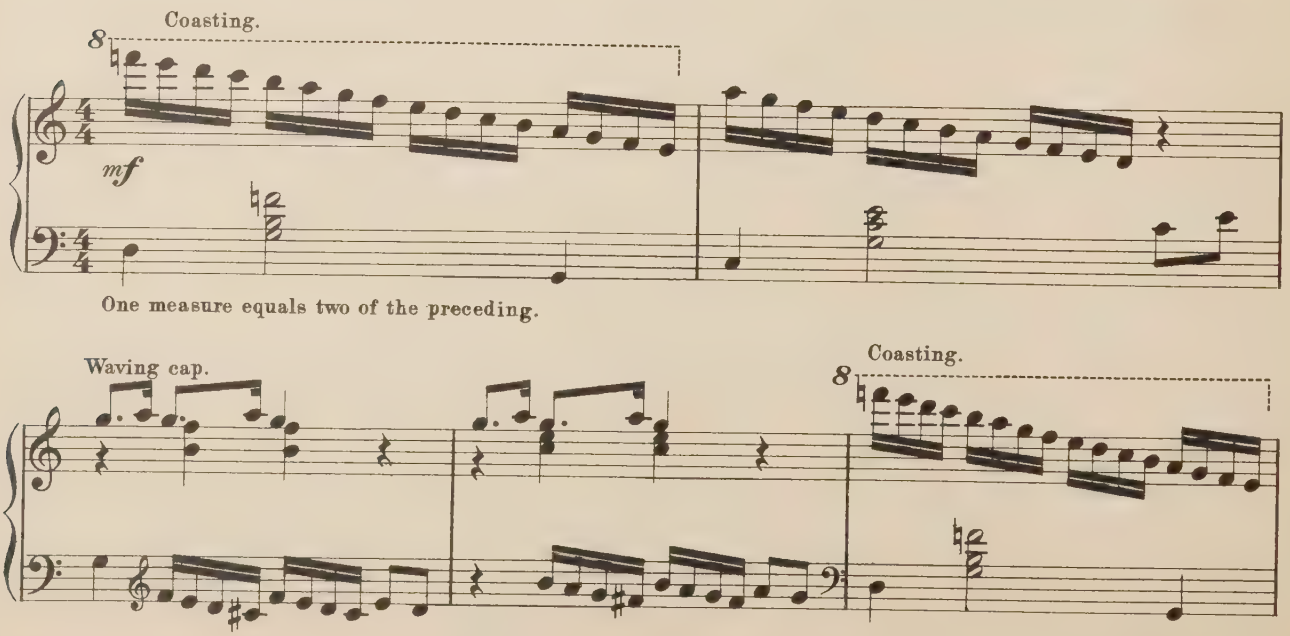
Hip motion, as if propelling wheels, coasting, short running step.

**Allegretto.**

HARVEY WORTHINGTON LOOMIS.




**Moderato.**




C. F. S. Co. 682 ggg

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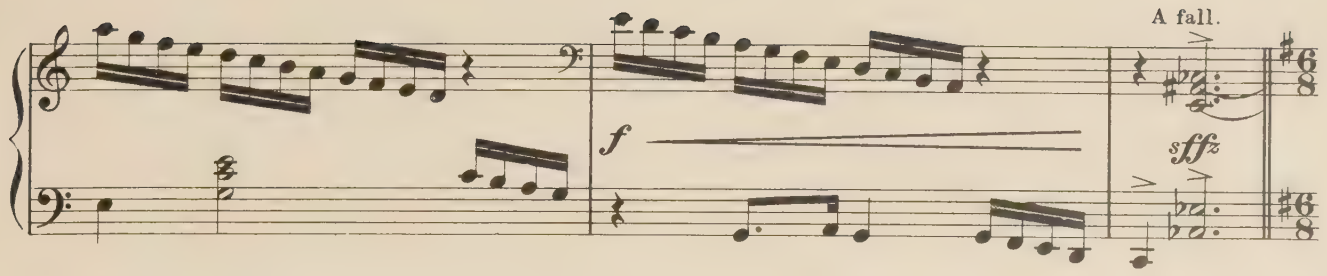
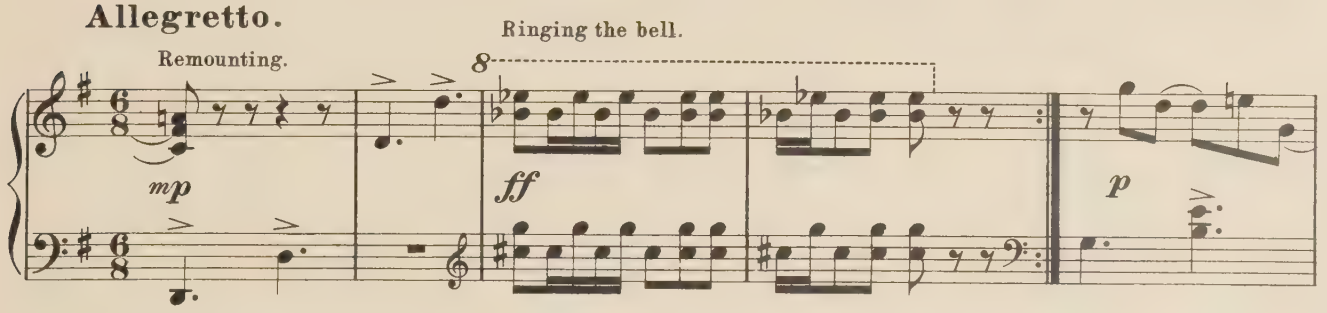
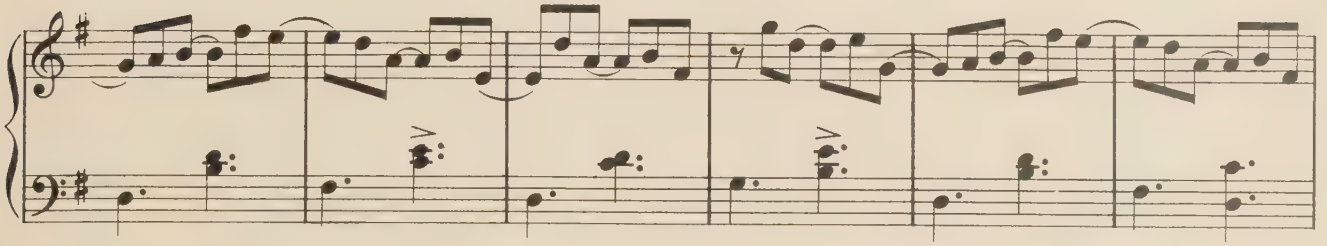
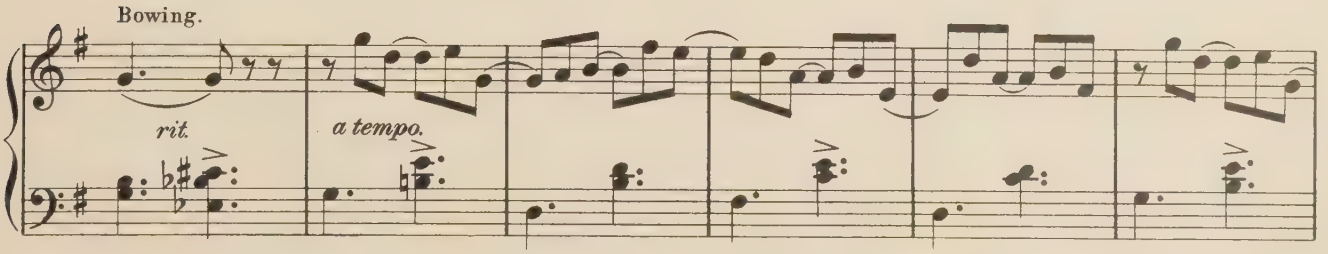
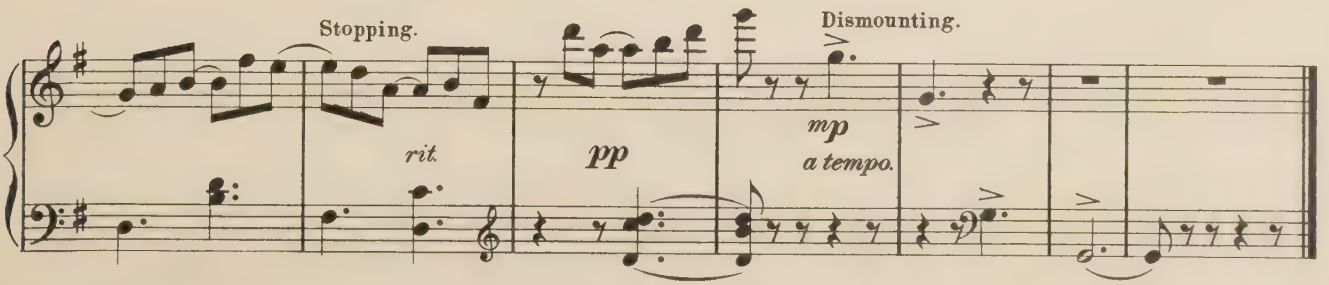

A fall.
f
sffz

**Allegretto.**


Remounting.
Ringing the bell.
8
mp
ff
p



Bowing.
rit.
a tempo.

Stopping.
Dismounting.
rit.
pp
mp
a tempo.

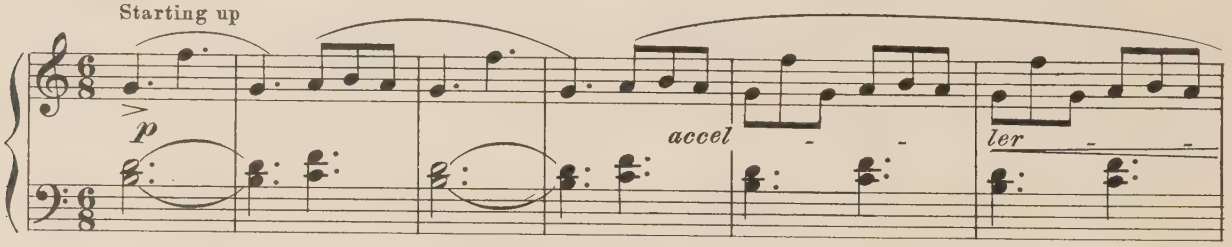
# THE MERRY-GO-ROUND.

For play rhythms, four children may catch right hands at the center, pulling outward, rapidly running around in a circle. Also the whole circle may imagine themselves riding on the ponies etc. of a Carrousel, starting slowly, running faster and slowing up again.

**Andantino.**

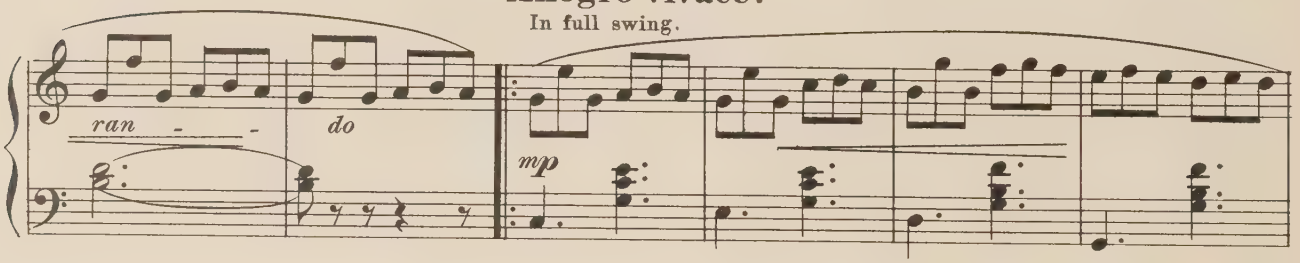
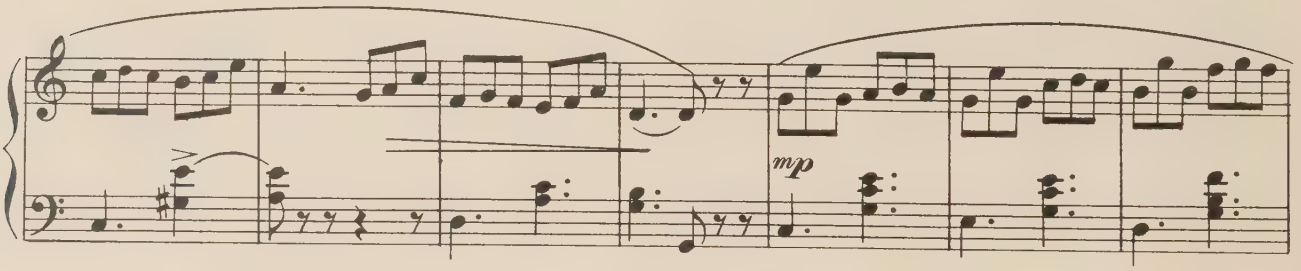
Starting up

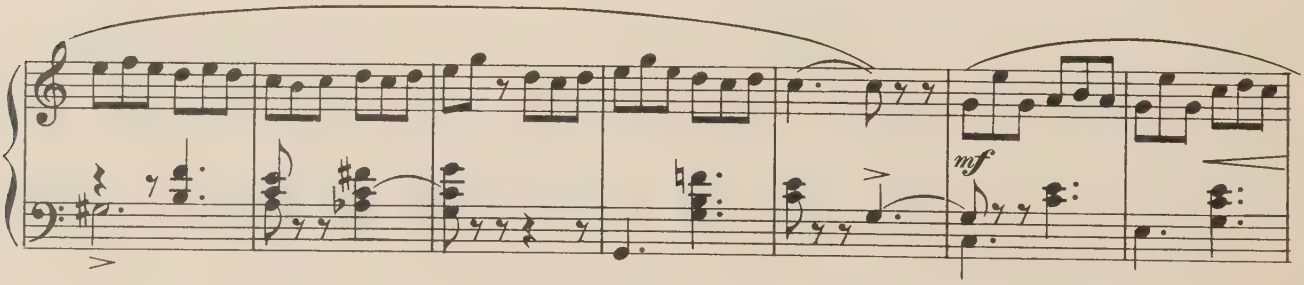
HARVEY WORTHINGTON LOOMIS.

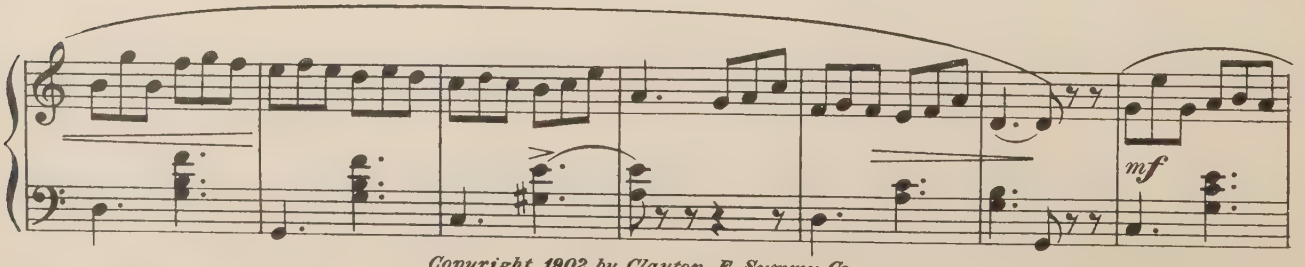



**Allegro vivace.**

In full swing.



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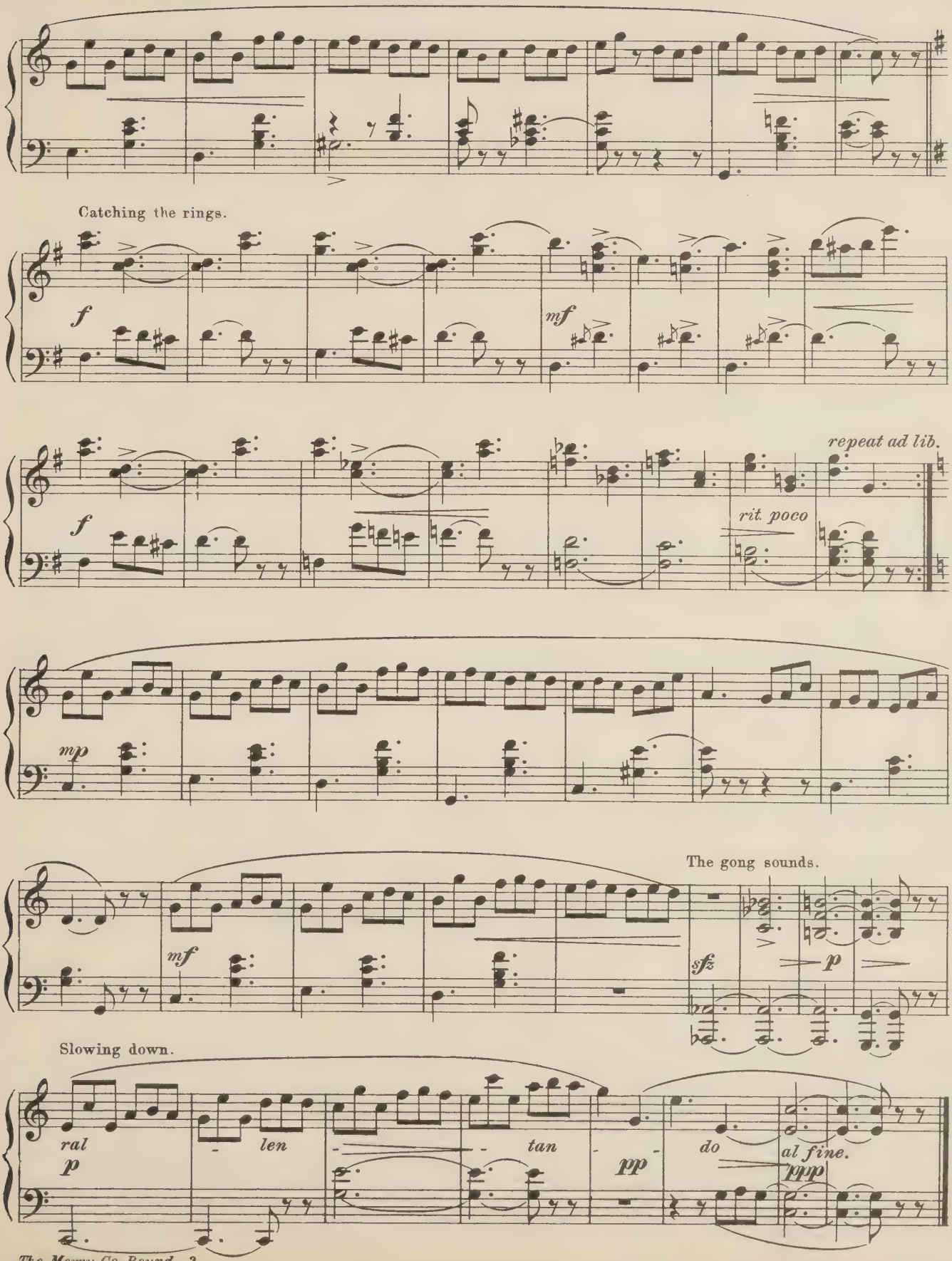
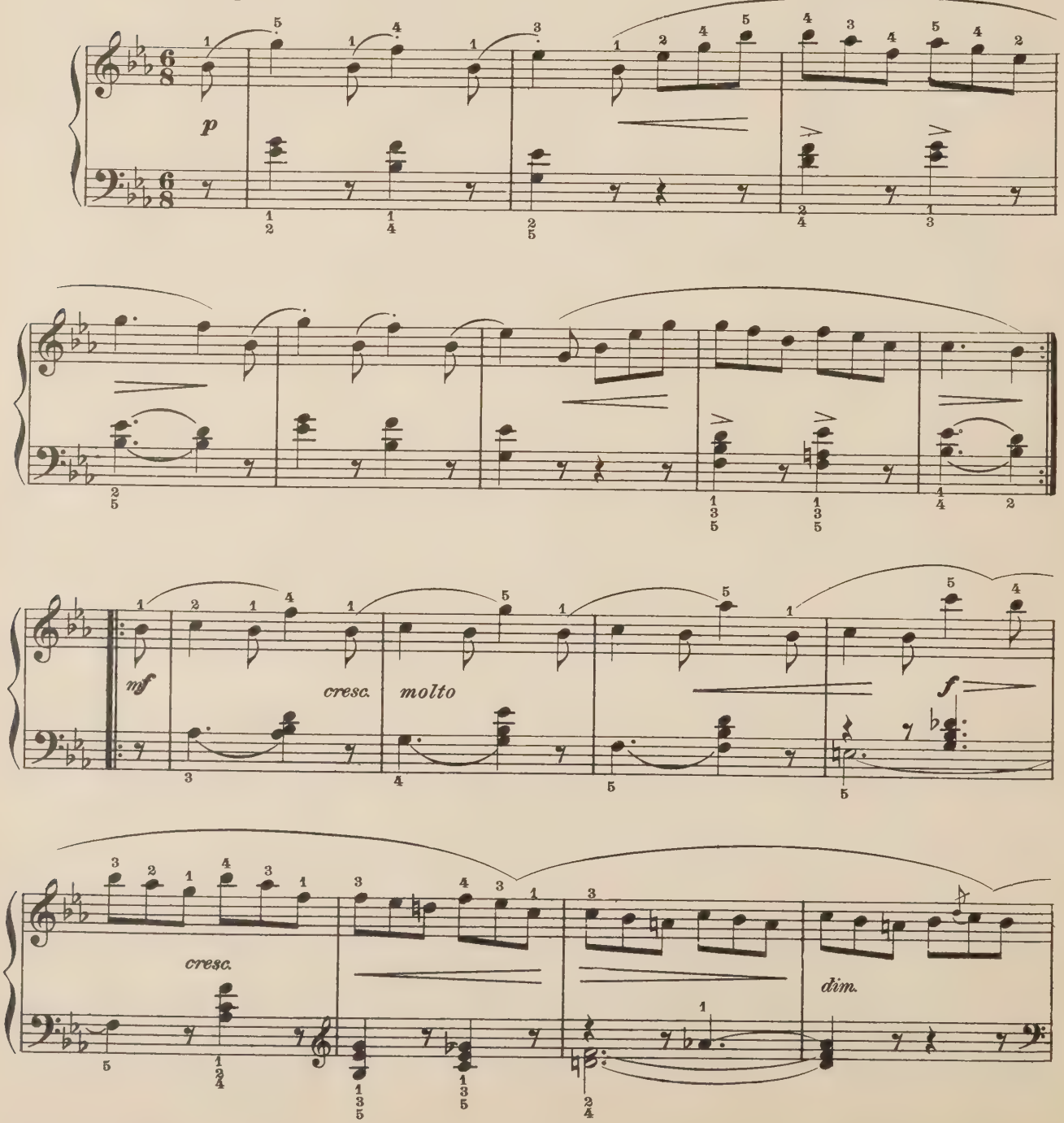
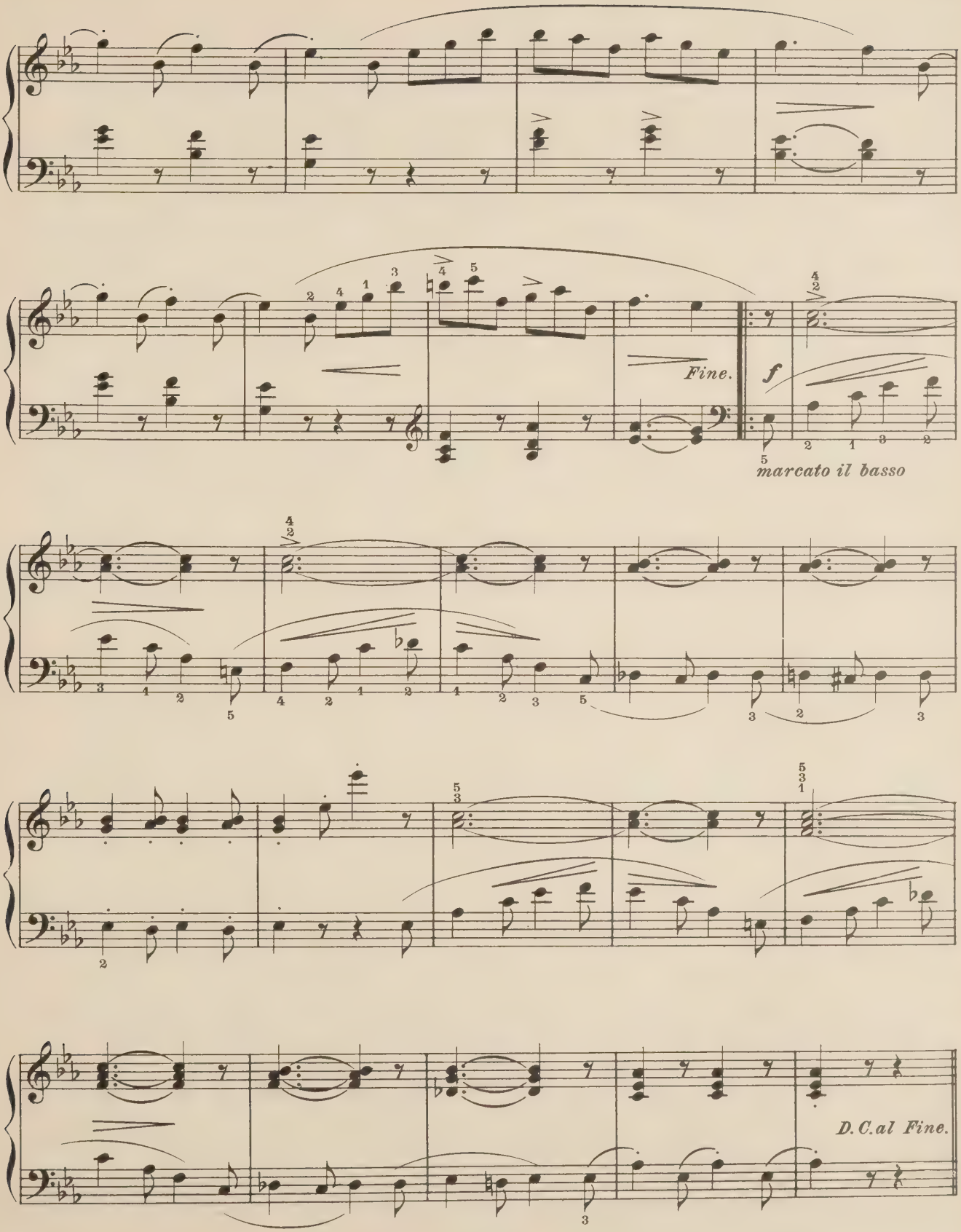

Catching the rings.
f
mf
f
repeat ad lib.
rit. poco
mp
mf
The gong sounds.
sfz
p
Slowing down.
ral
len
tan
do
al fine.
p
pp
ppp

# UNDER THE MAYPOLE.

Simple swinging movement. Good for the weaving in-out rhythm of the Maypole dance.

**Allegretto scherzando.** CORNELIUS GURLITT.



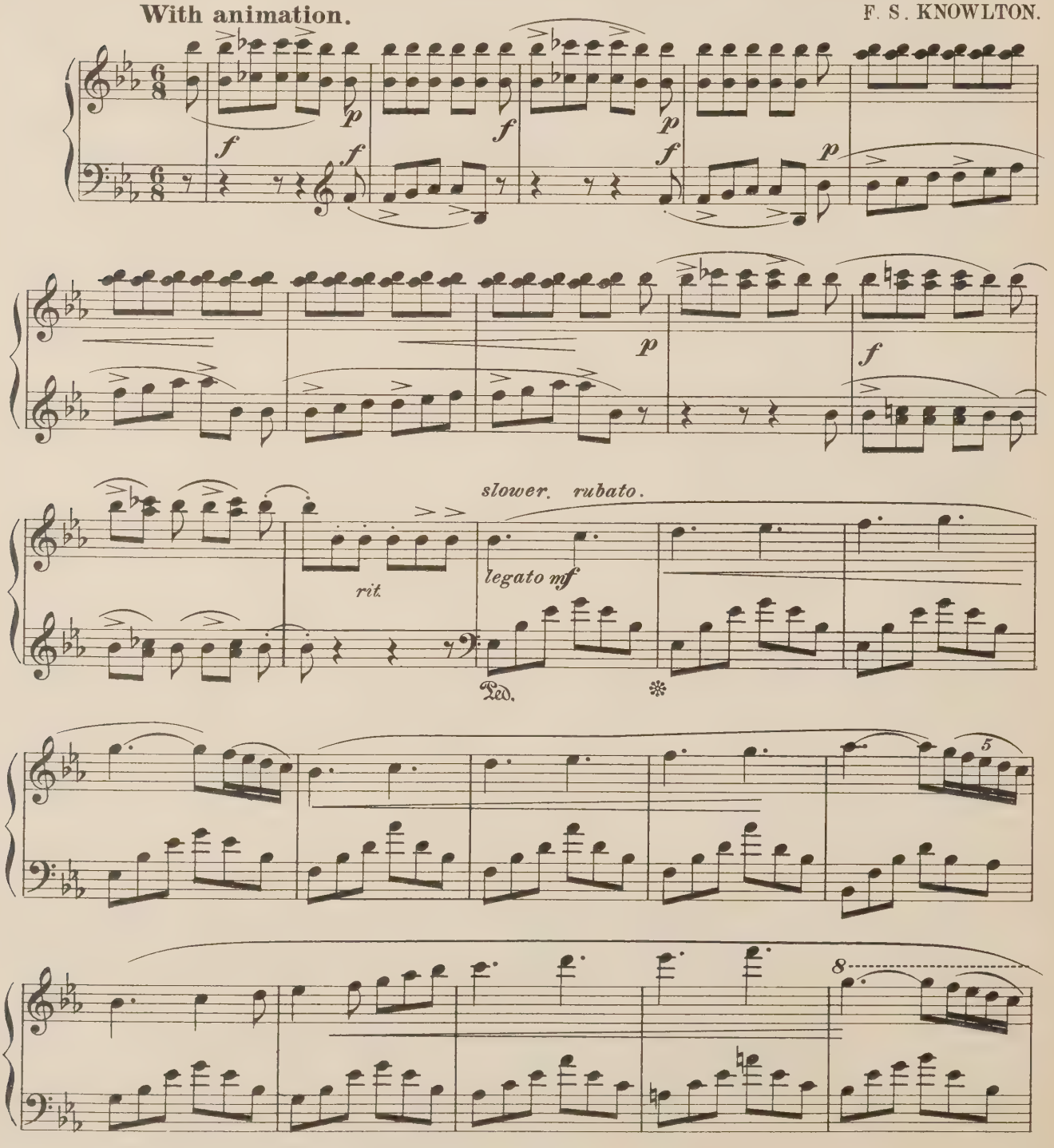
Fine.
f
marcato il basso
D.C.al Fine.

# FLYING KITES.

This characteristic piece very well represents the excitement, the running, the flights, the soaring and fluttering of the kite The children soon feel the spirit of the piece, especially if they have listened to themes played, and soon lend themselves to the rhythm.

**With animation.**

F. S. KNOWLTON.

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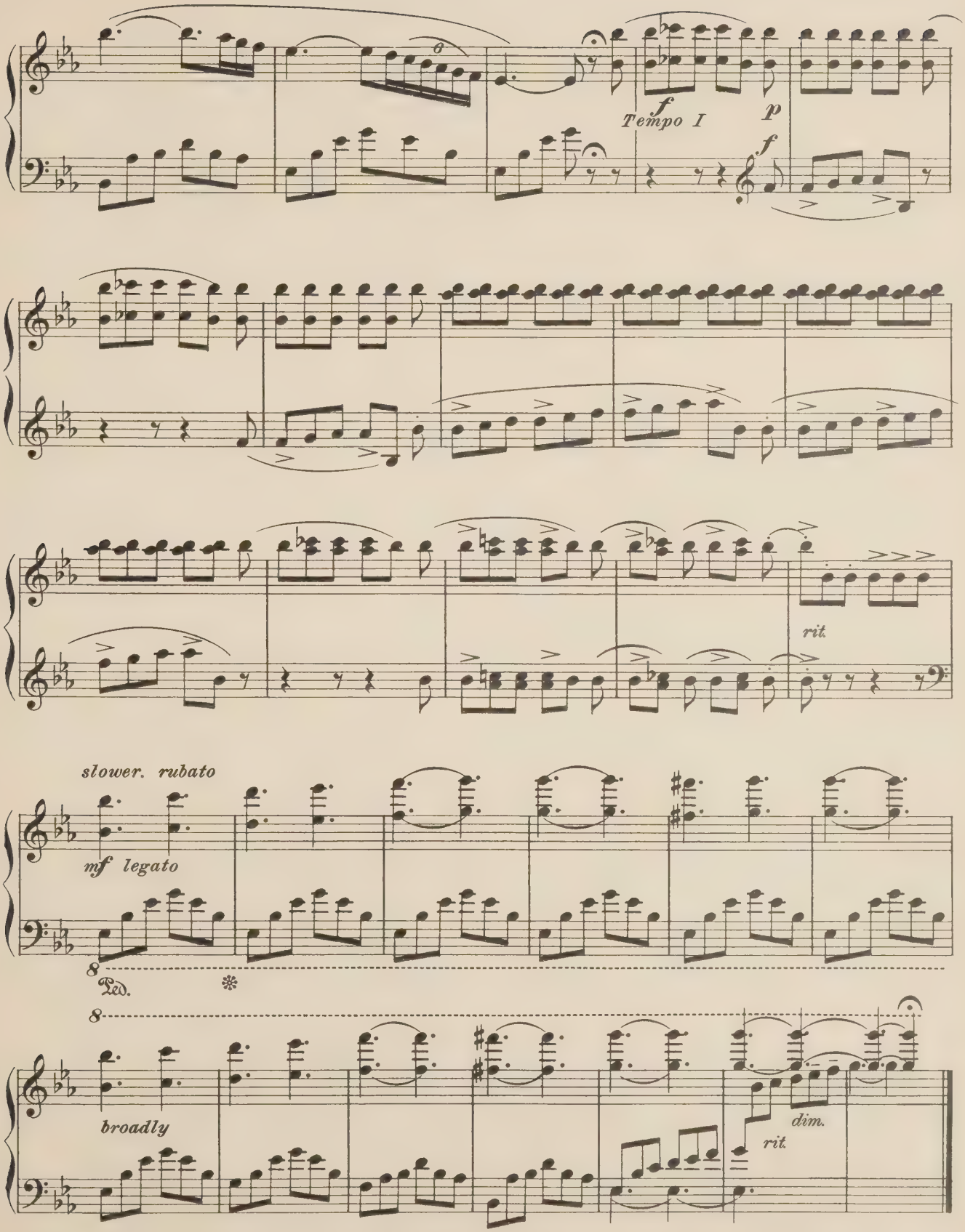
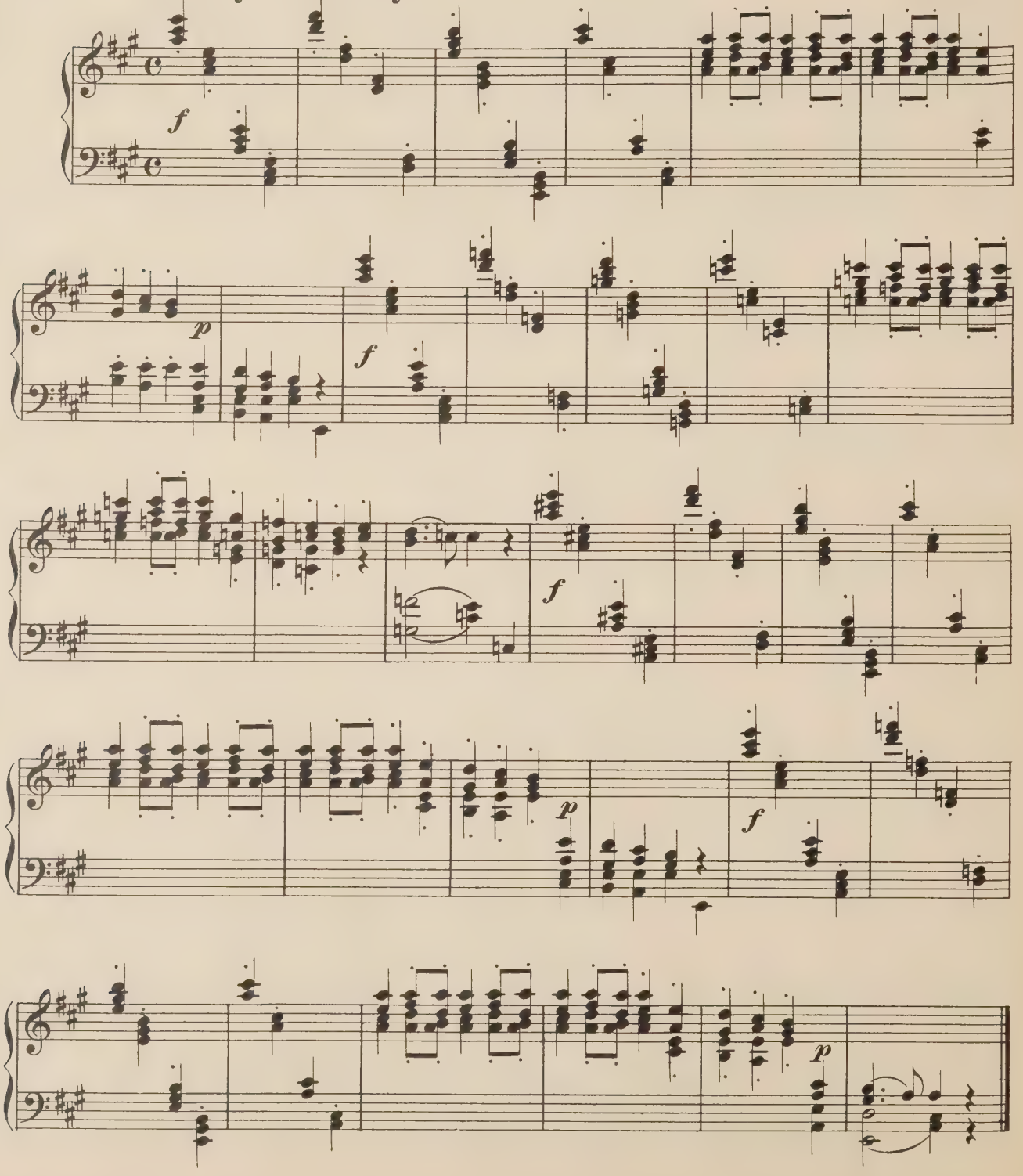

f
Tempo I
p
f
rit.
slower. rubato
mf legato
Ped.
broadly
dim.
rit.

# WALKING ON STILTS.

Stretching rhythm. In this movement the body should be held taut and energized and the steps very short, walking "tall". The hands grasp imaginary stilts. Occasionally running on them adds an element of fun.

**Proudly and Firmly.** GAYRHOS.

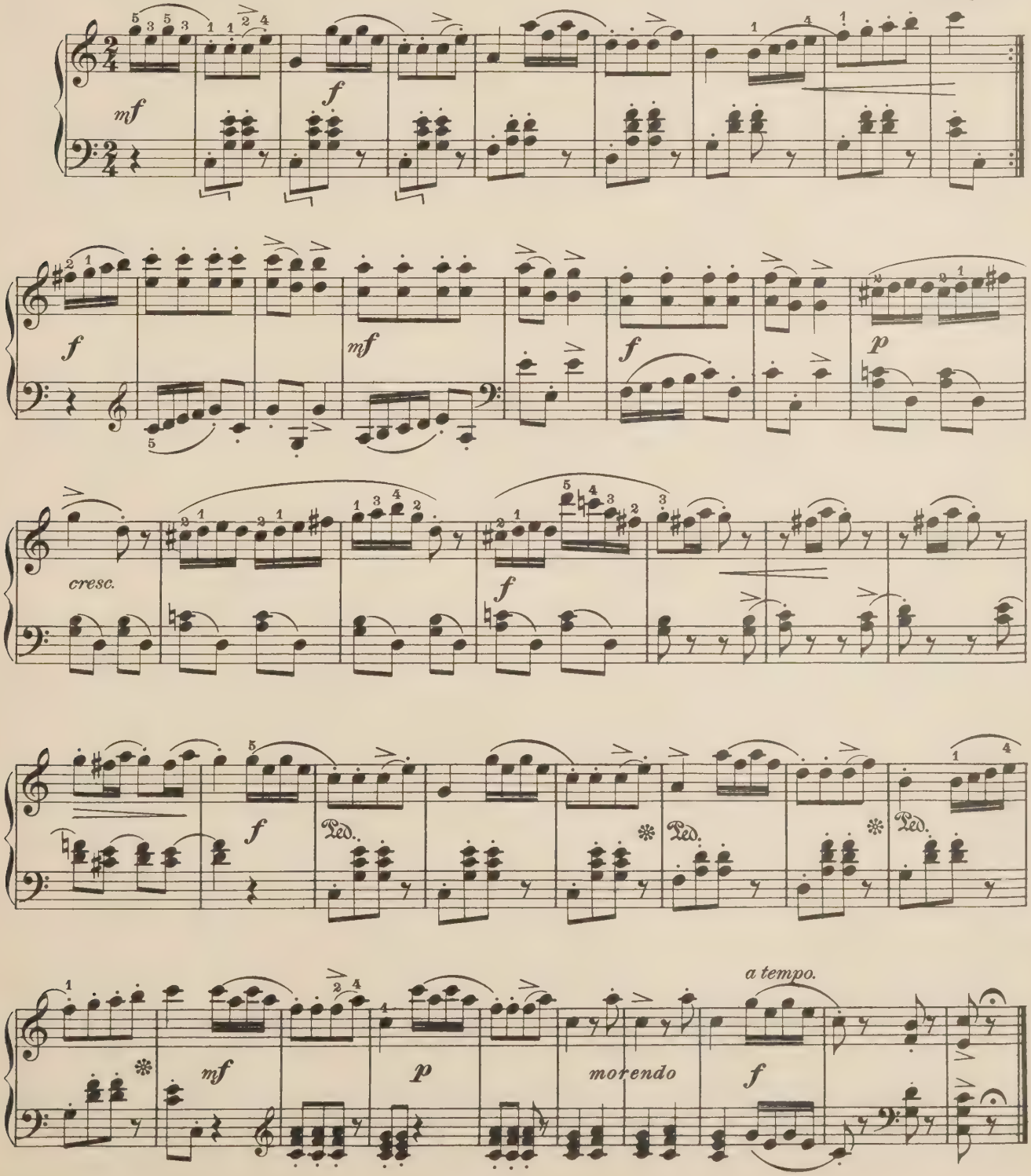


# JACK IN THE BOX.

Springing movement. Elastic, upward springing motion, from the ankles. Children sit crouched about the circle and at the imaginary opening of the boxes, rebound as if upon springs.

**With Motion.**

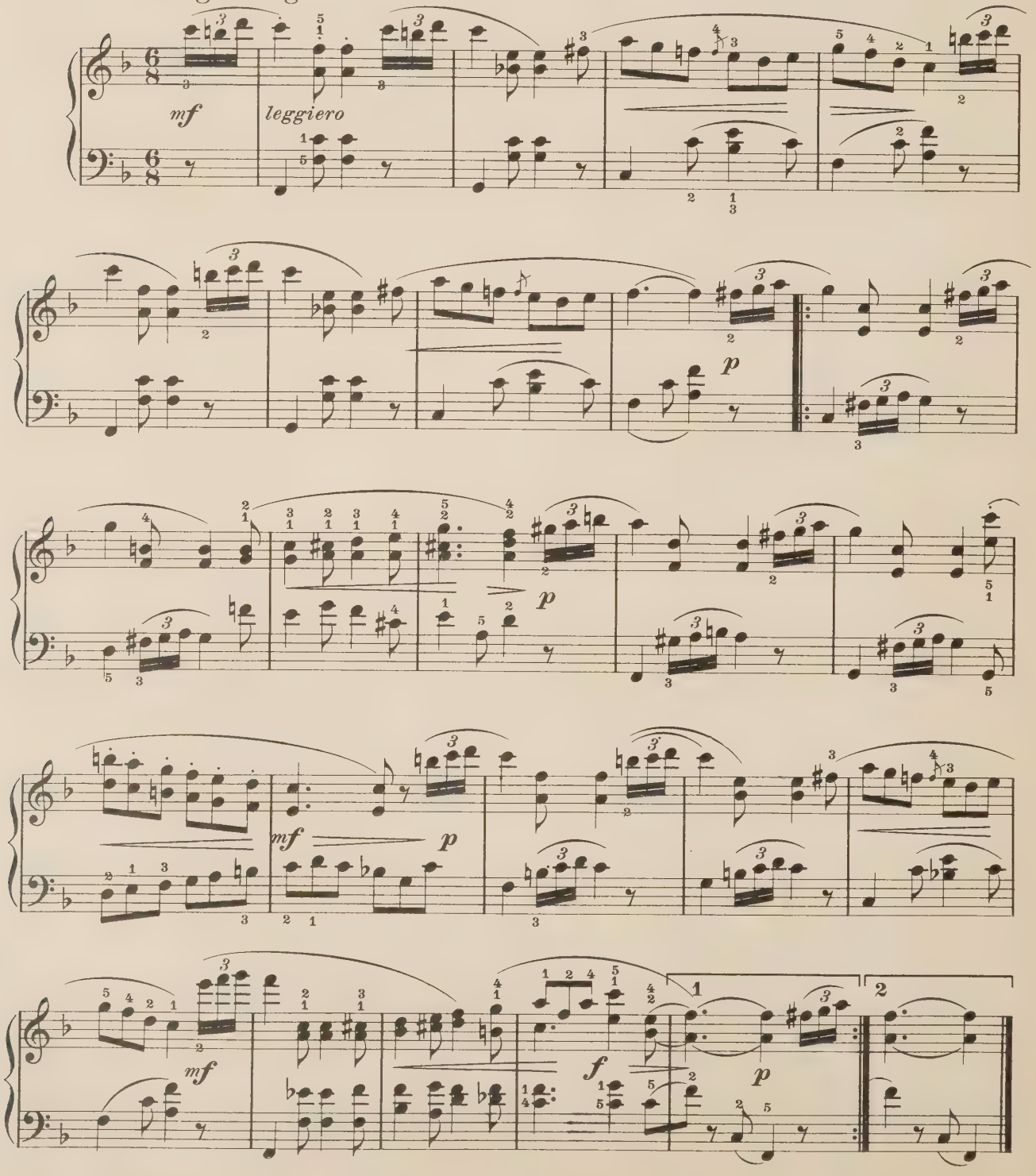
FR. BAUMFELDER.



# JUMPING THE ROPE.

Poising movement. Jumping an imaginary rope is an excellent rhythm test, readily responded to by the older children. This may be played by each child jumping an individual rope, or two turning an imaginary rope, the others skipping, salt and pepper, etc.

**Allegretto grazioso.** A. LOESCHHORN.

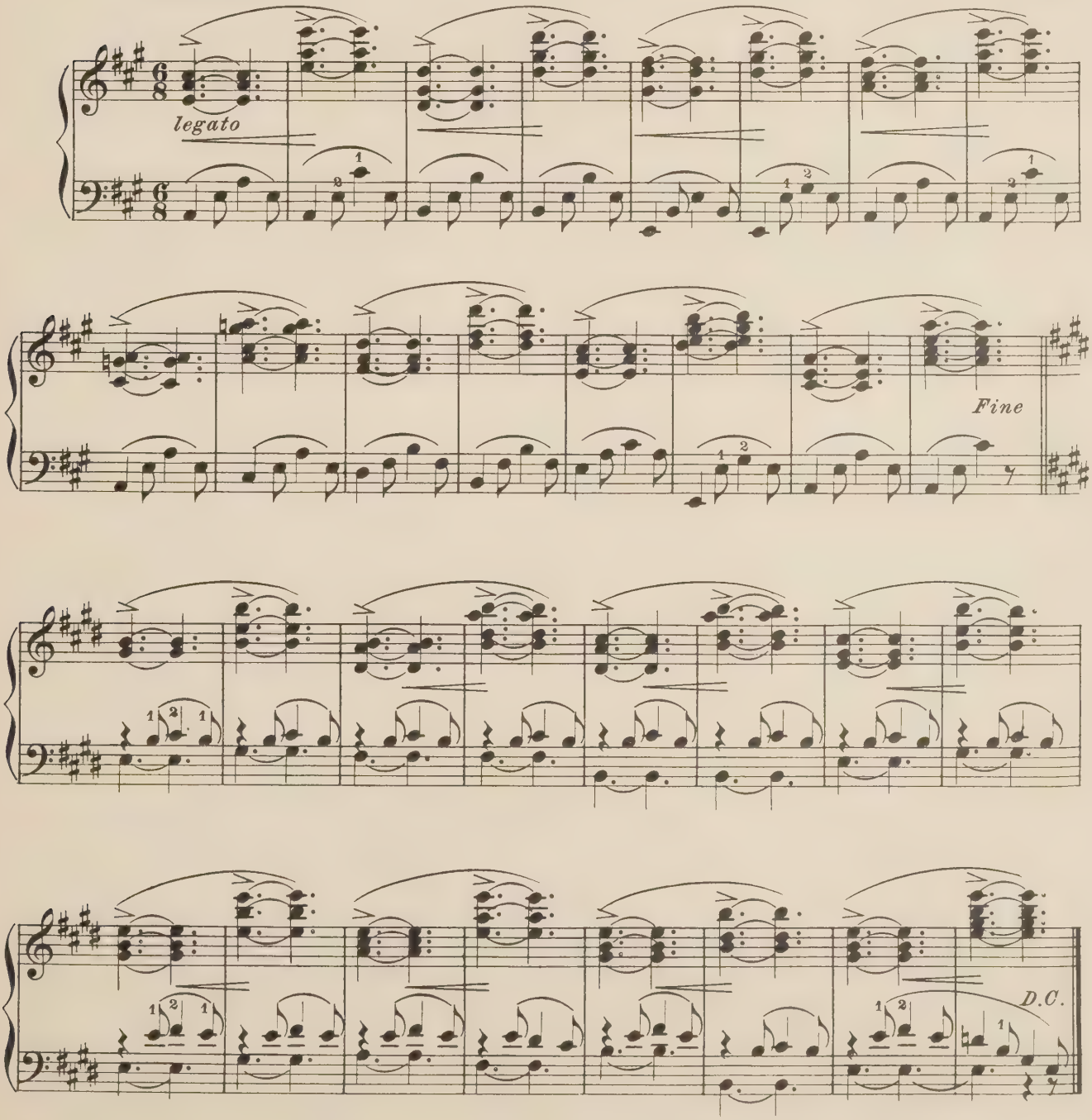


# THE SEE-SAW.

Rhythmic game. This may be given various interpretations. It is often played by two children taking hold of hands firmly, imitating with alternating rising and sitting movement the rhythm of the See-saw. A very excellent rhythm test is to place the children the length of the supposed board apart, following the rhythm as suggested by the piano.

**Commodo.**

F. S. KNOWLTON.



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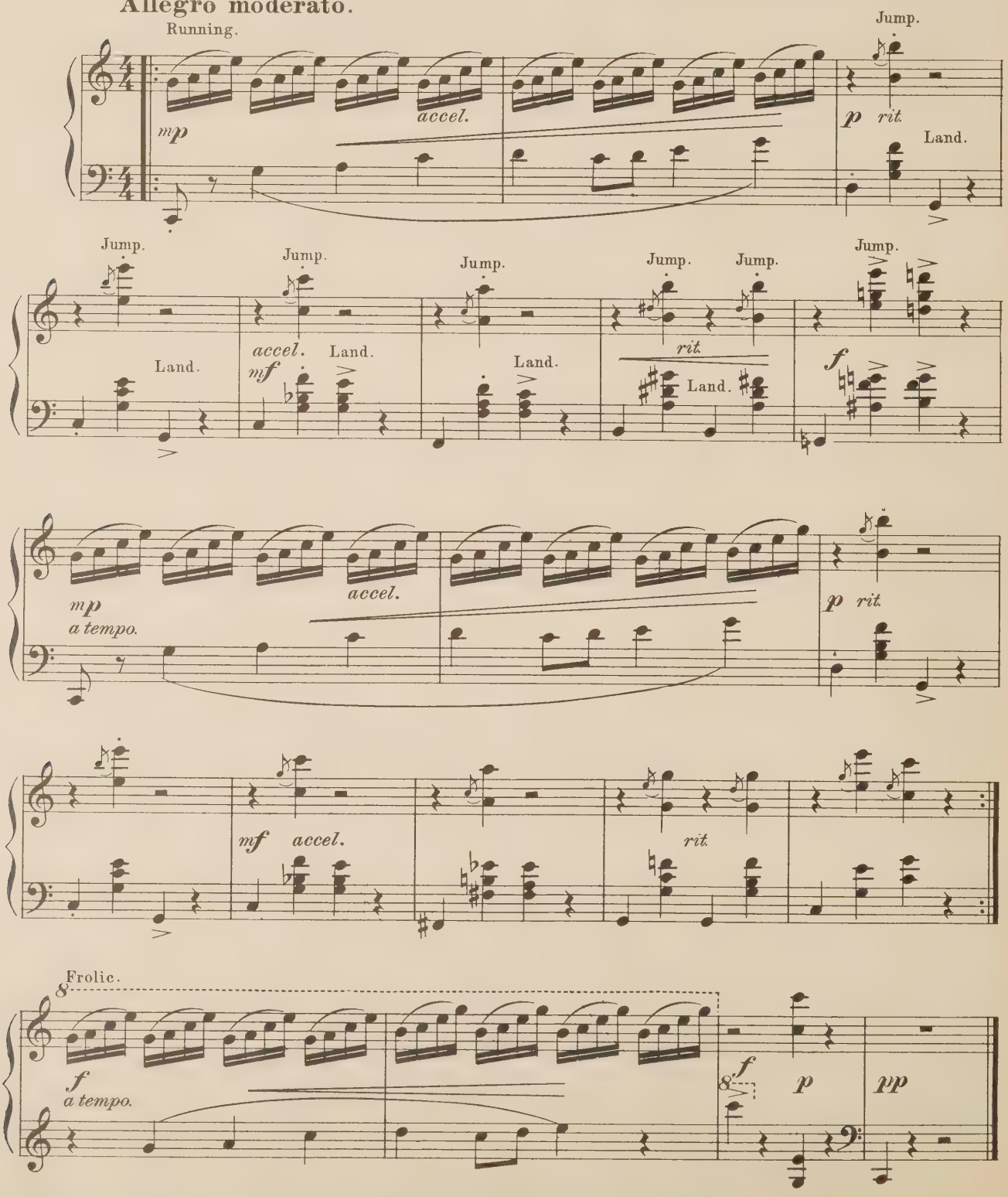
# LEAP-FROG.

This rhythm explains itself, and makes a good jumping movement, whether in imitation of frogs or other jumping themes.

HARVEY WORTHINGTON LOOMIS.




C. F. S. Co. 682 000

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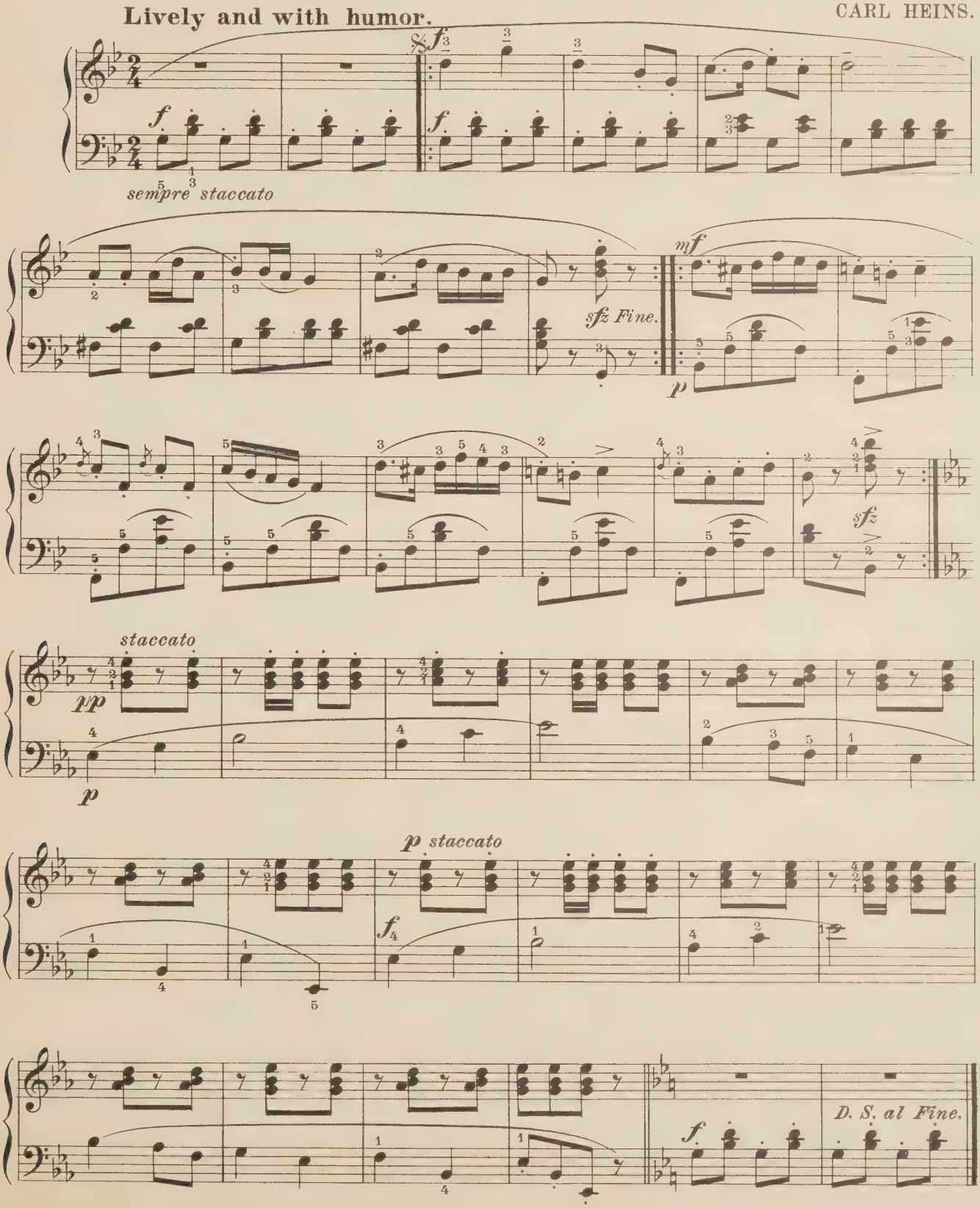
# DANCE OF THE BEARS.

**Relaxing movement.** Imitate the long body and short legs of the bear by bending the knees slightly inward and dancing about with a wabbling movement. Bring the arms up from the elbows, letting the hands hang as paws. Assume the droll attitude of the dancing bear.

**Lively and with humor.**

CARL HEINS.



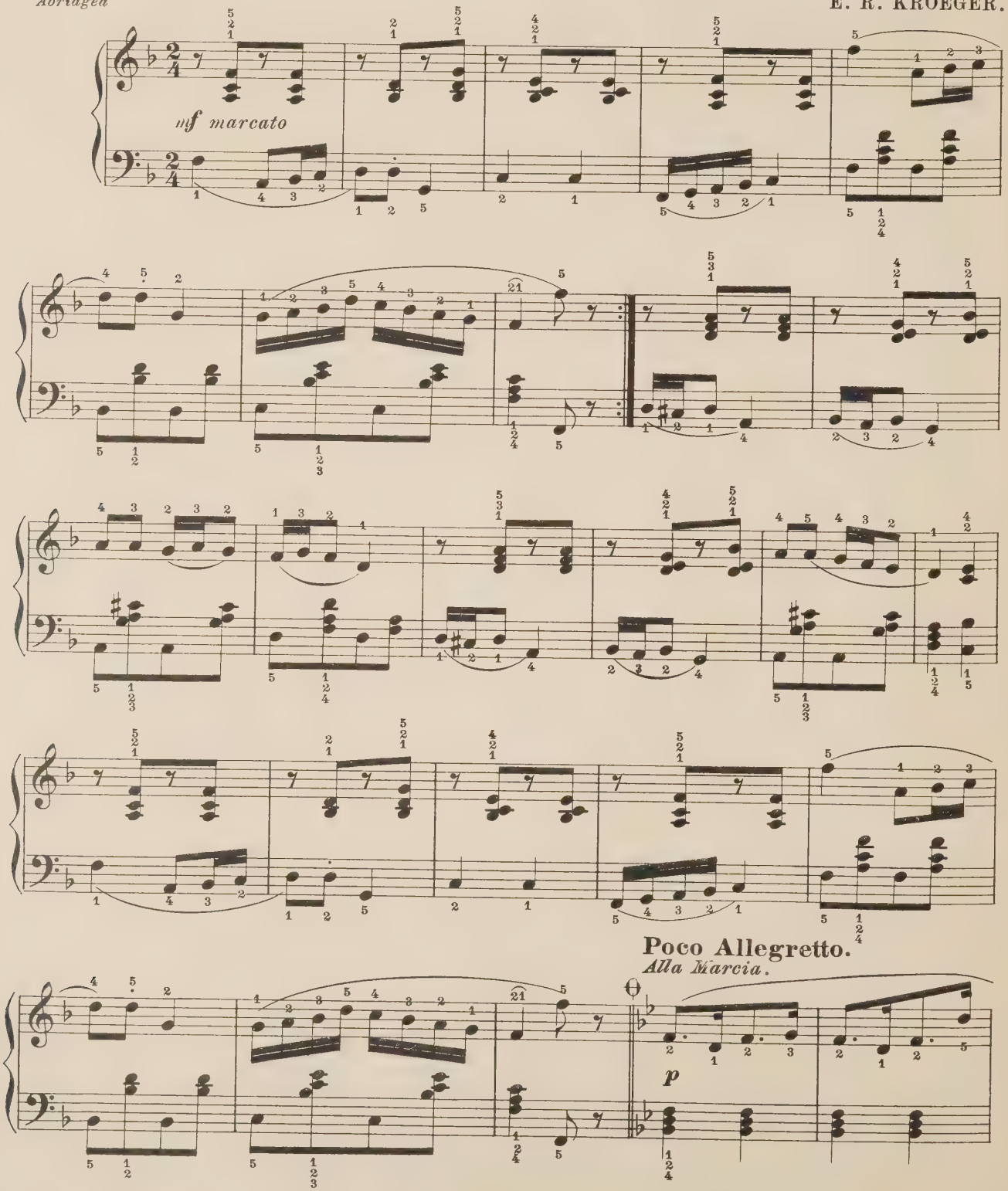
# THE CLOWN ELEPHANT.

Relaxing movement. Drop the body at the hips, and assume the heavy, clumsy attitude of the elephant, by a gentle swaying motion at the ankles. Let the arms hang heavy in imitation of the trunk.

*Abridged*

**Moderato.** ♩ = 92.

E. R. KROEGER.

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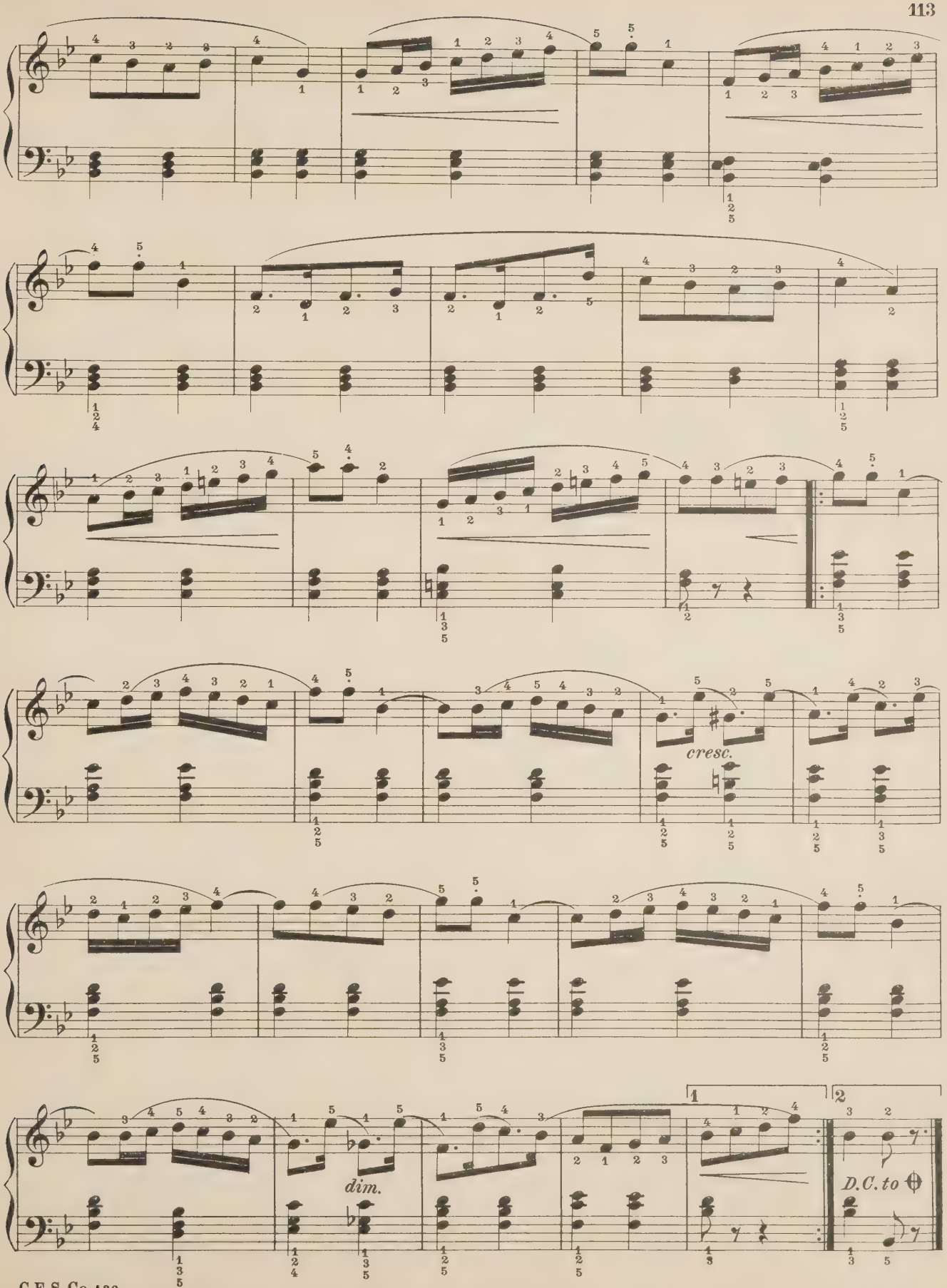
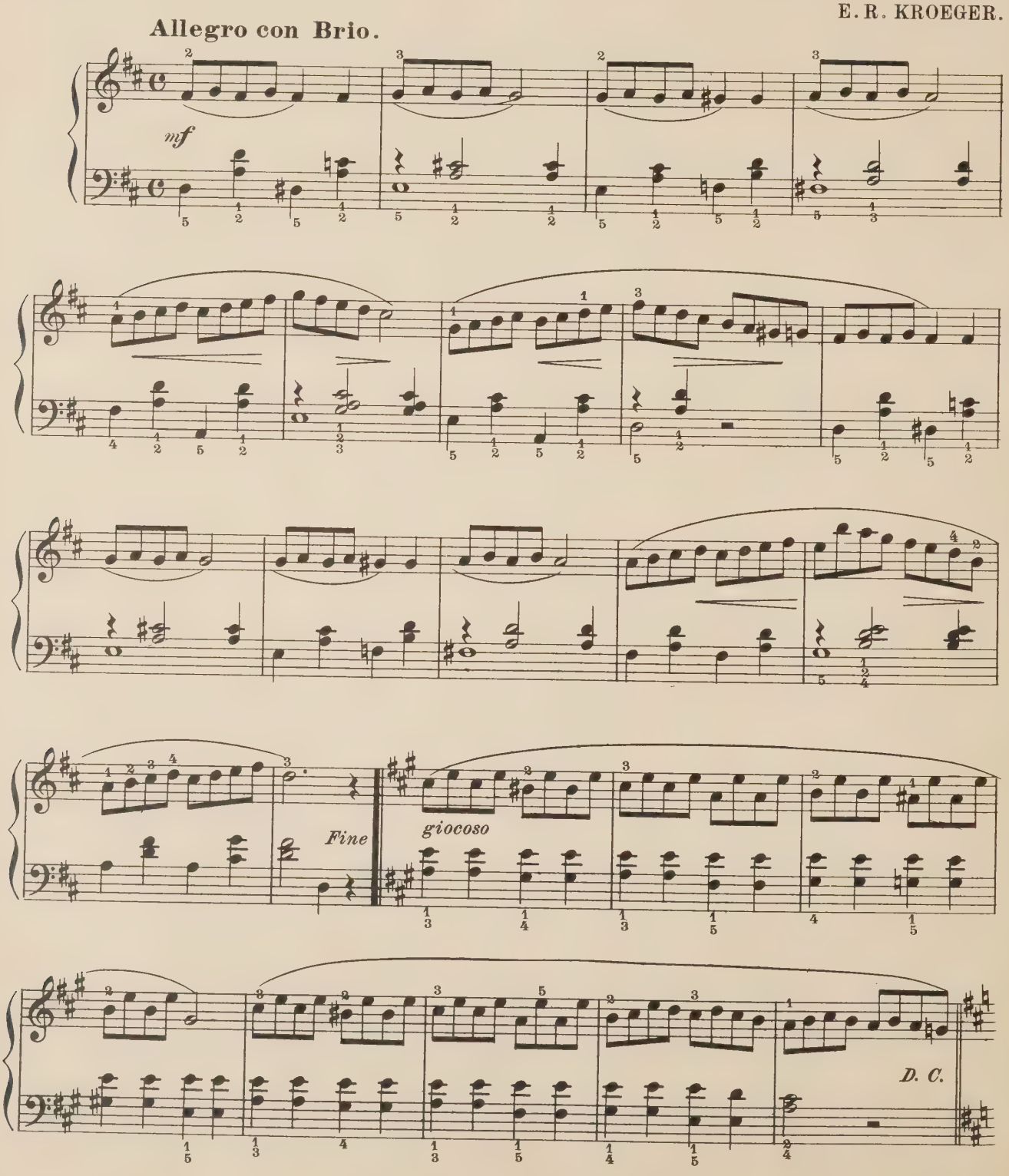

cresc.
dim.
1
2
D.C. to

# SQUIRRELS CHATTER.

This rhythm suggests imitation of the brisk movement and run as well as the chatter of the squirrel.

E. R. KROEGER.

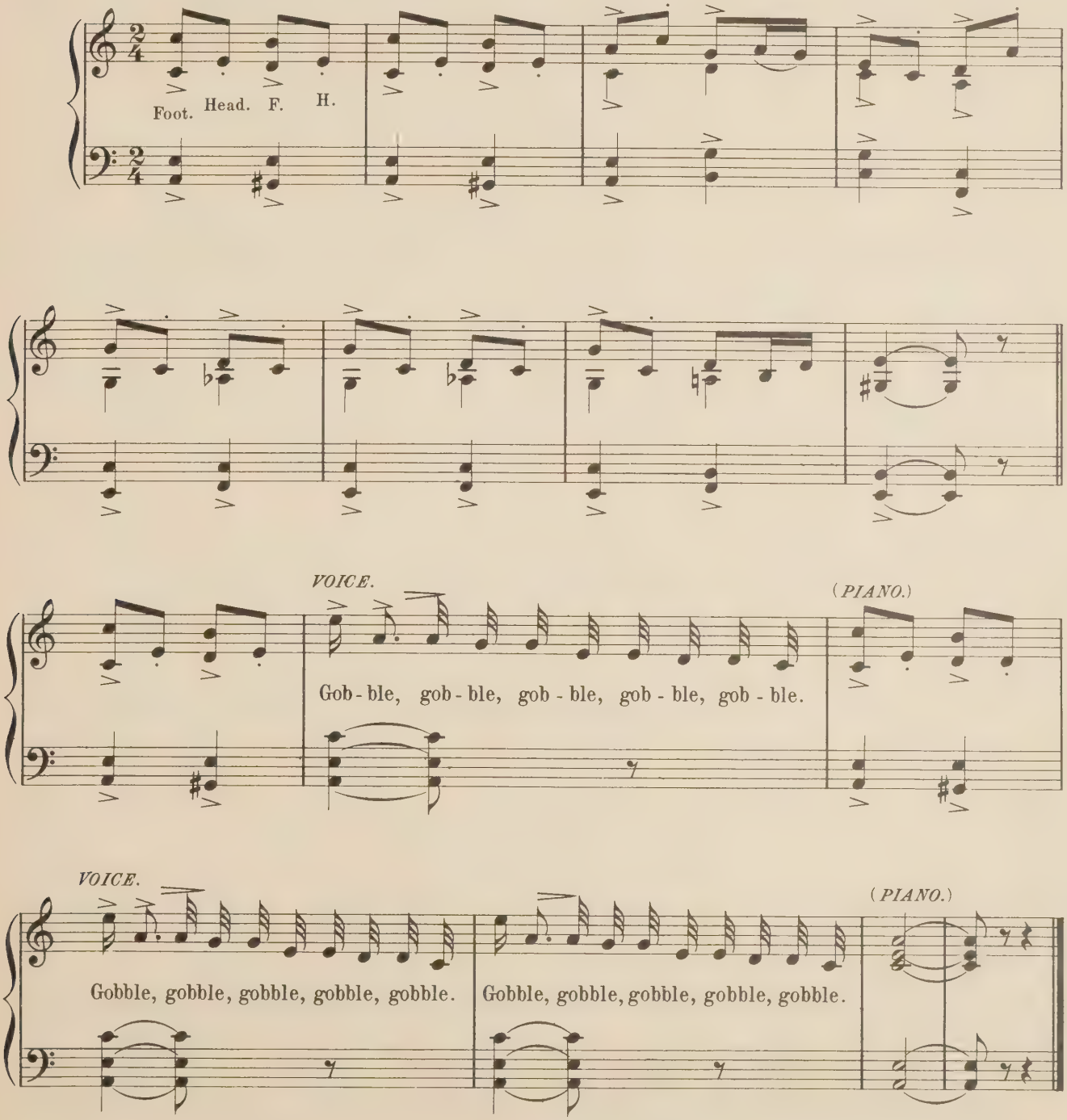


# BARNYARD PEOPLE.

## Turkey strut.

A deliberate strutting step, with the foot well raised from the floor accompanied with a corresponding bob of the head at each step.

**Very slow and deliberate.** C. N. PAGE.

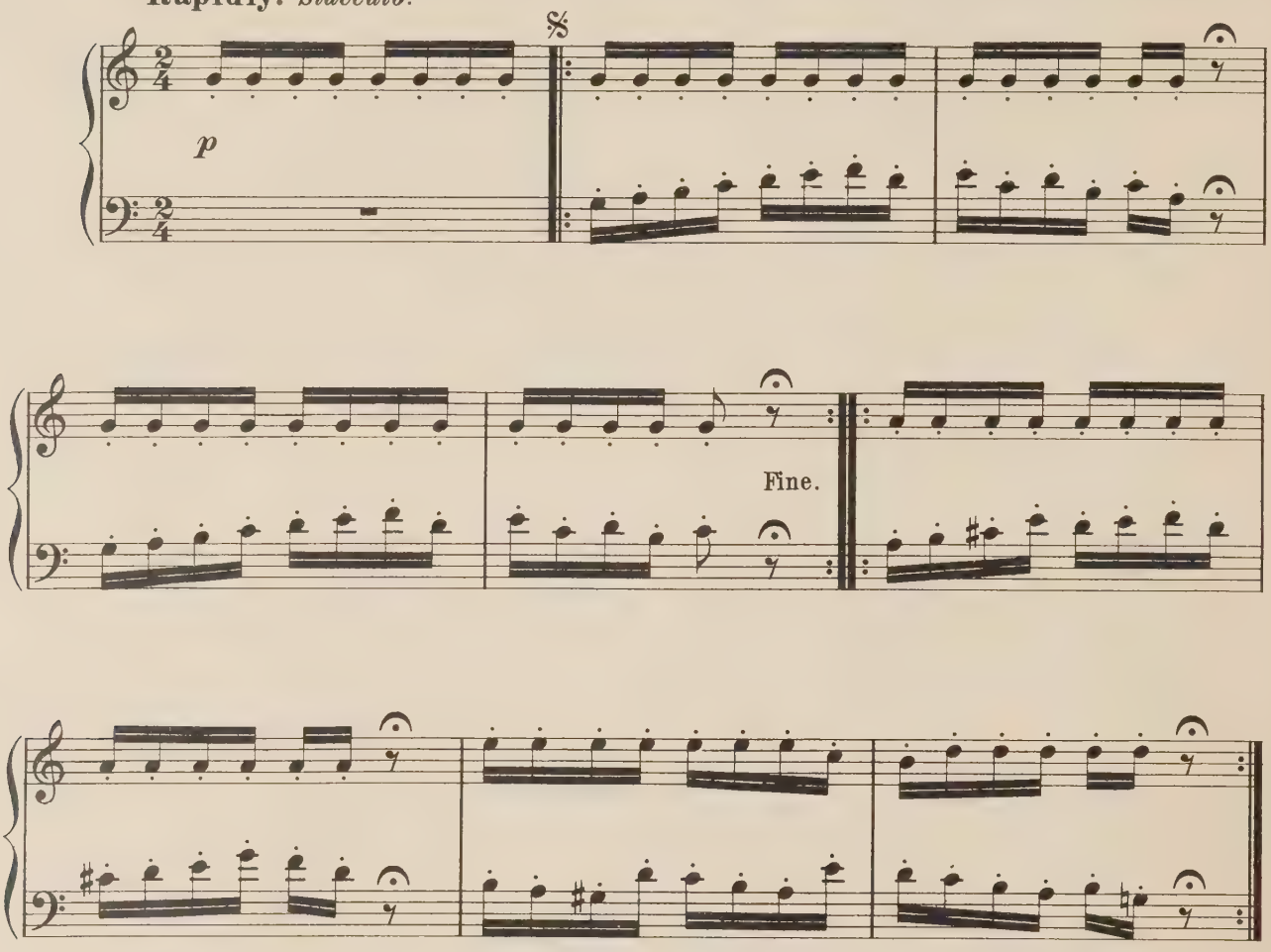

Foot. Head. F. H.
VOICE.
(PIANO.)
Gob - ble, gob - ble, gob - ble, gob - ble, gob - ble.
VOICE.
(PIANO.)
Gobble, gobble, gobble, gobble, gobble.
Gobble, gobble, gobble, gobble, gobble.

N. B. It is not expected that the exact *notes* of "Gob-ble" be sung, but the sharp attack and well marked rhythm of rapidly descending passage must be brought out.

# The Guinea Hen.

This very well represents the scamper of the Guinea hen, with the short stop characteristic of this fowl.

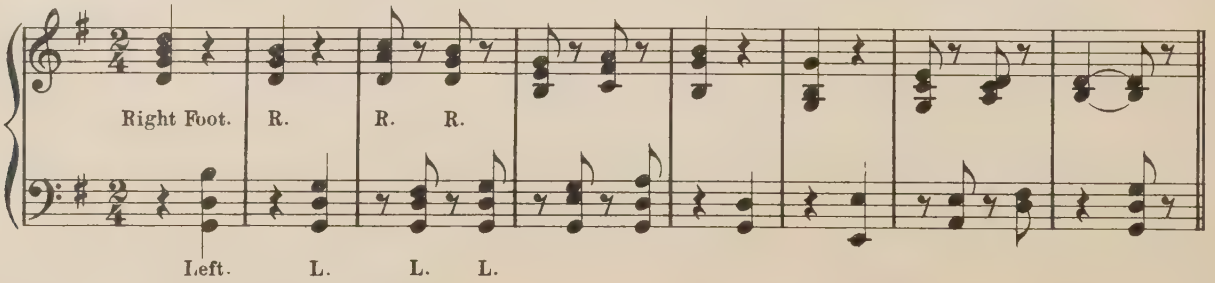
**Rapidly.** *Staccato.*

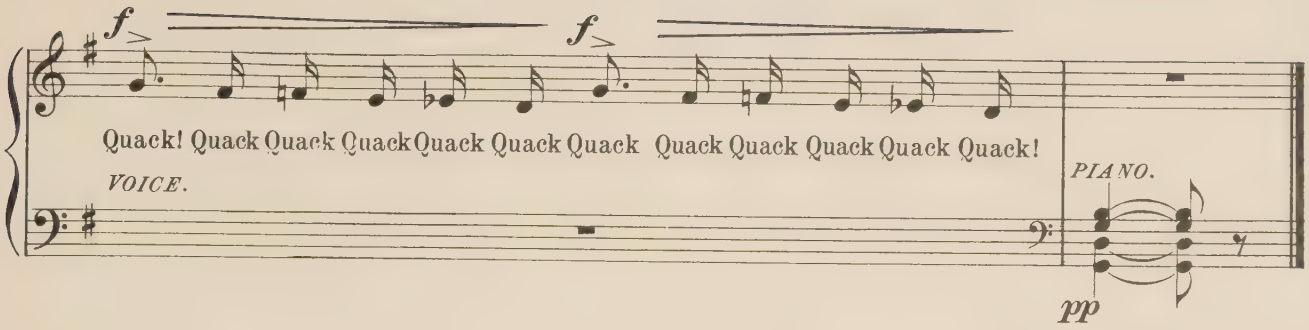



# The Duck.

A broad gait with waddling movement of the hips. Also characteristic sounds. Play with heavy ponderous touch

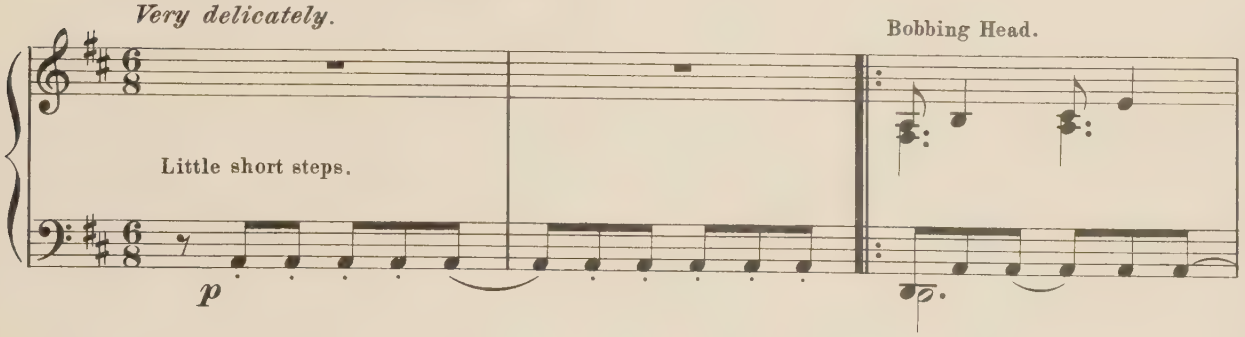
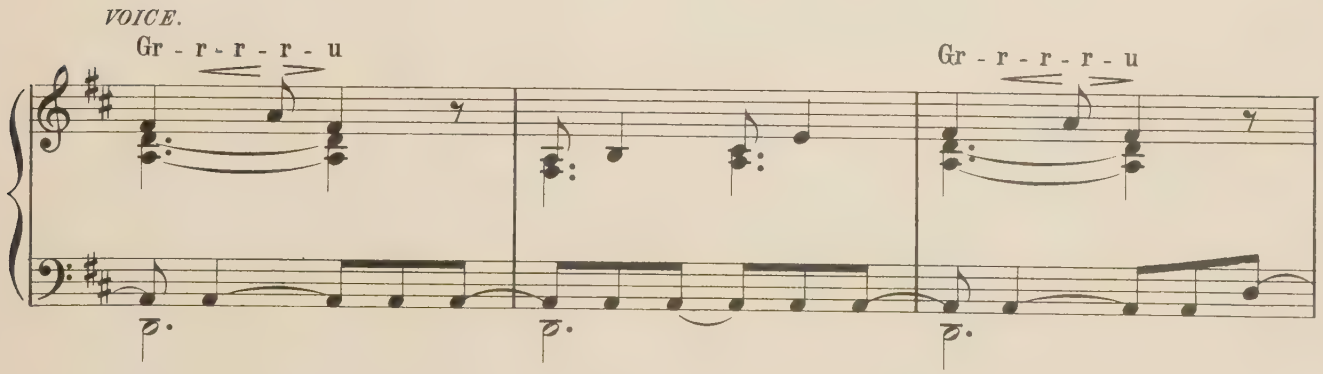
**Moderato.**

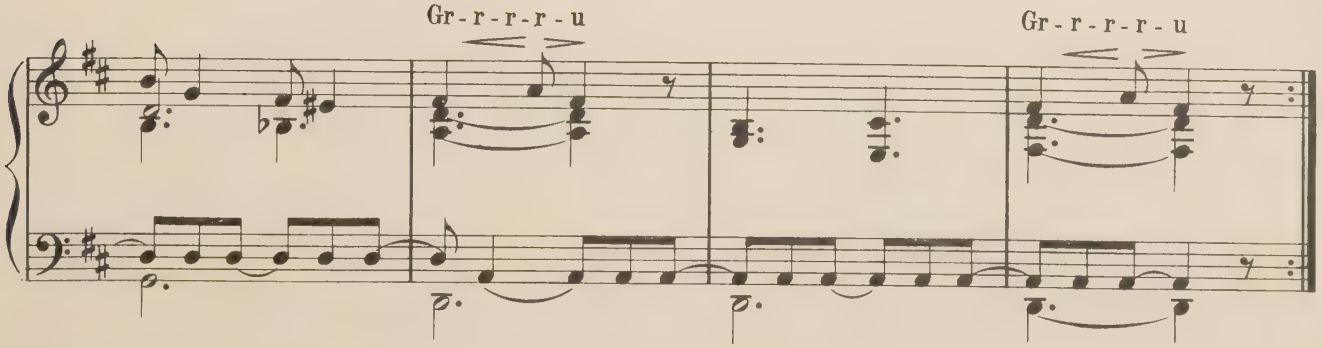





# Pigeons.

## Allegretto quasi Pastorale.

*Very delicately.*



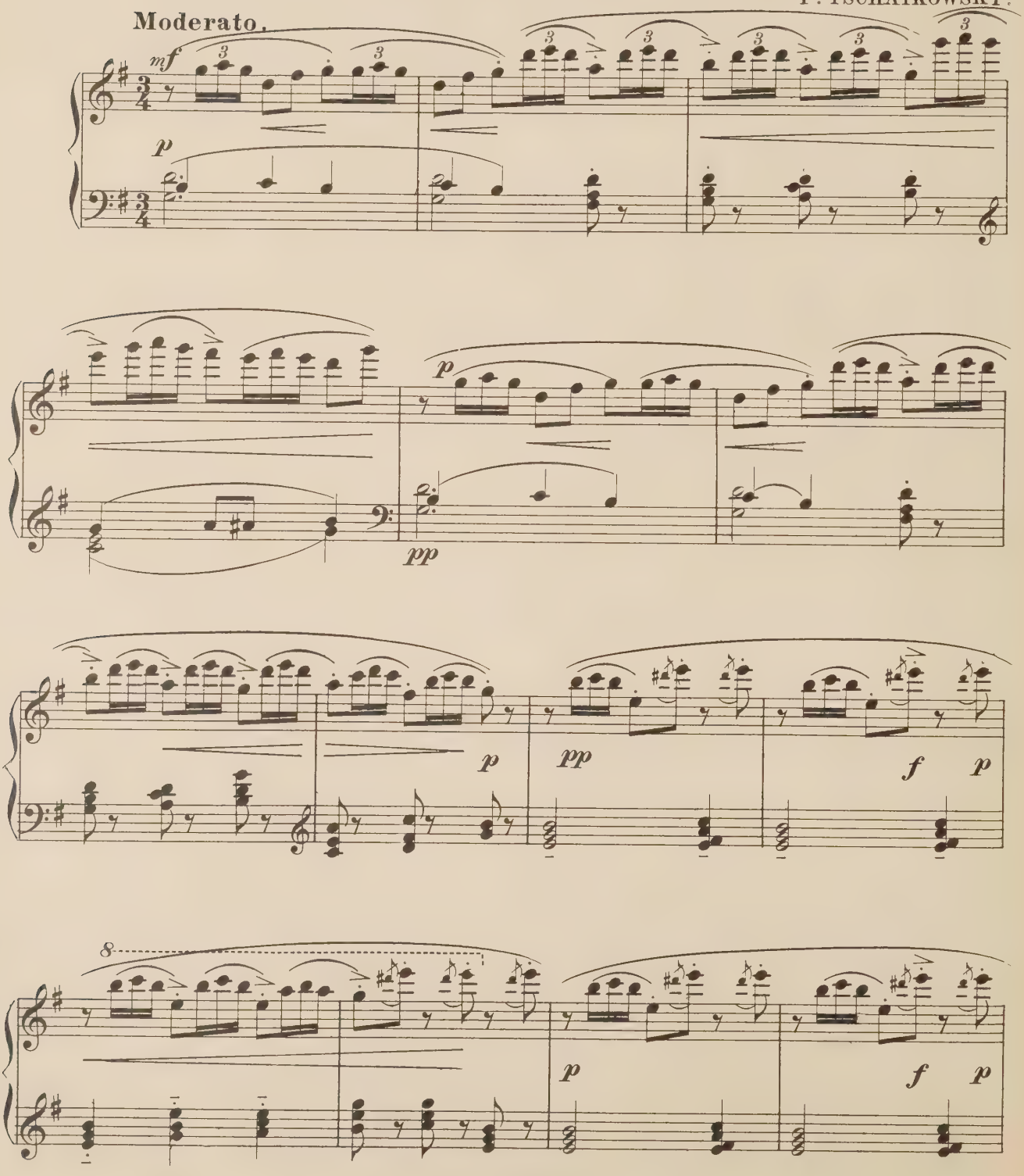



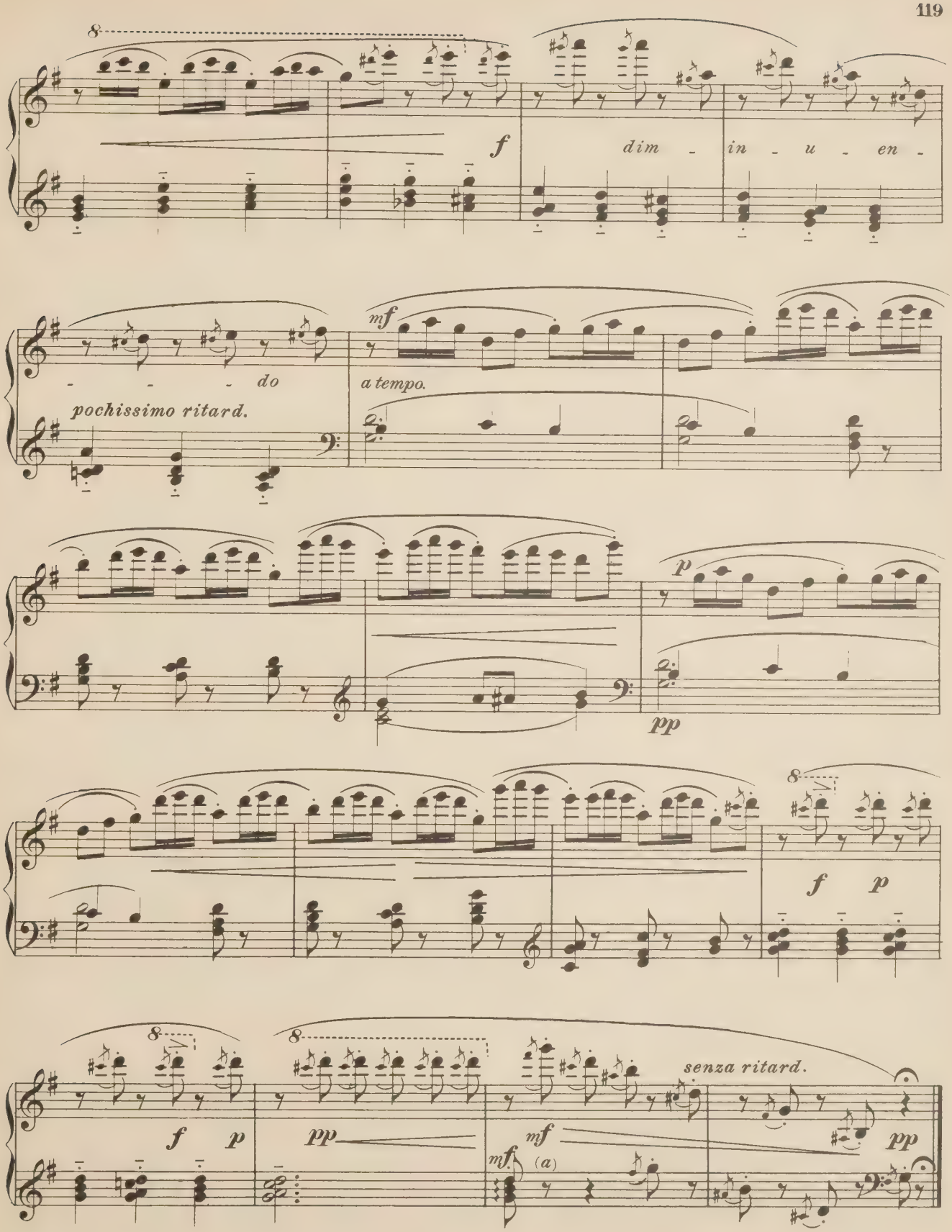

N. B. The Voice to trill tongue Gr-r till 3d note, then merge into soft vowel sound "u," and as far as possible keep exact pitch of notes given.

# THE SKYLARK.

Flying Rhythms. Poising, tilting, motions for the feet and arms.

P. TSCHAÏKOWSKY.



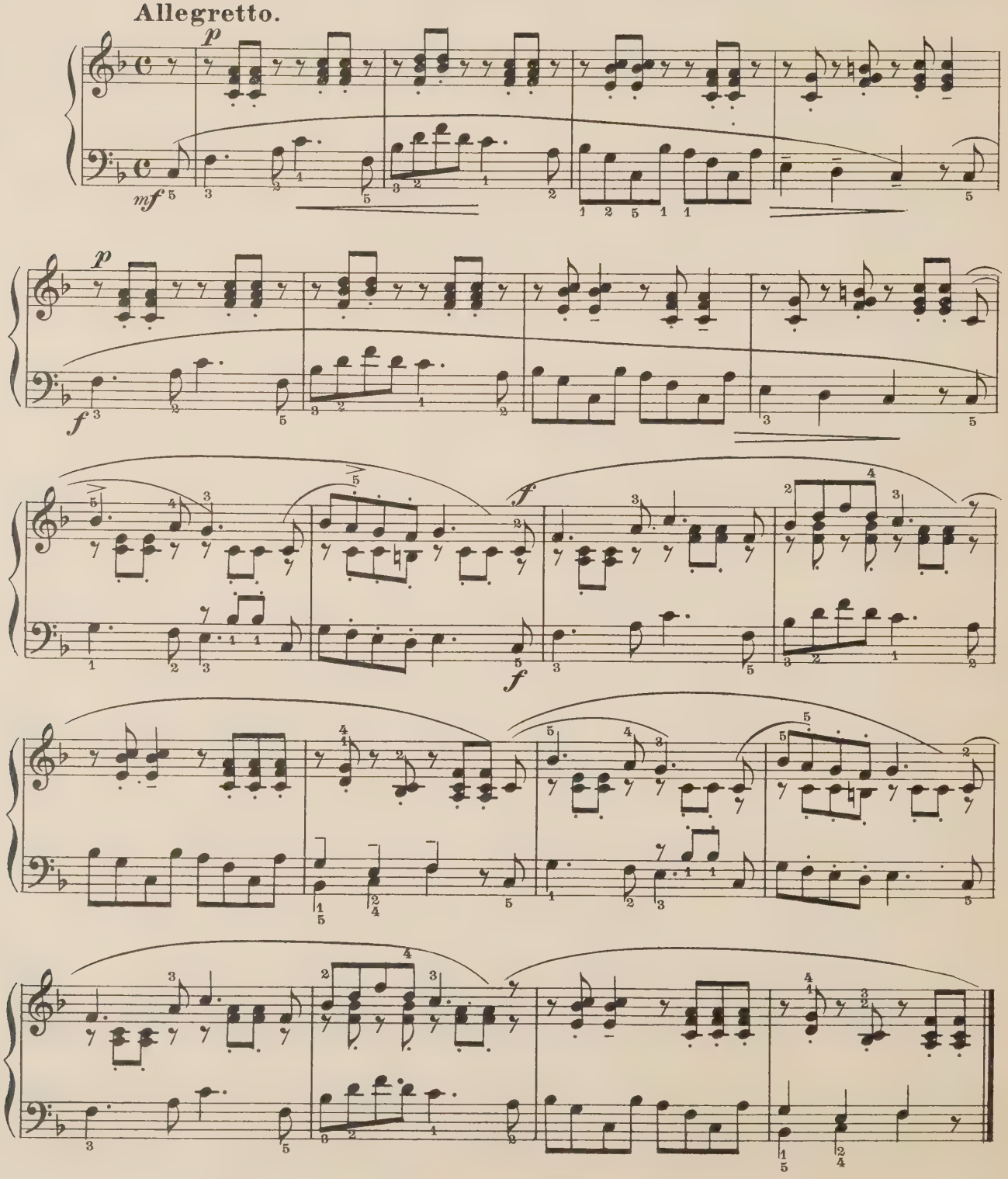



a) The tone d is melodic with the upper D.arppeggio the chord slightly and mark the d very staccato.

# THE JOYOUS PEASANT.

Sowing, mowing, raking, piling and stacking of the hay.

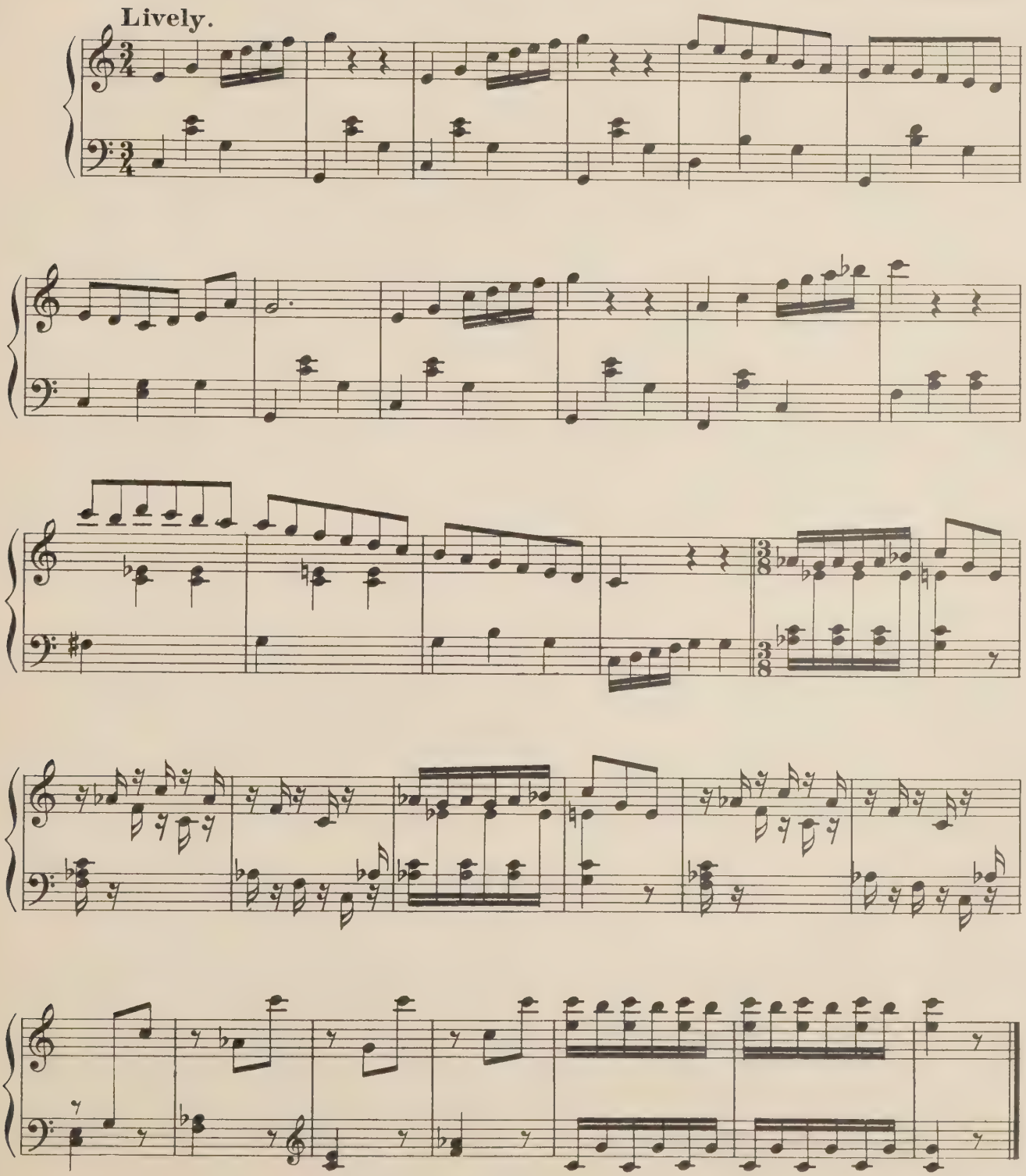
SCHUMANN.



# WINTER SPORTS.

Running and sliding. Snow ball frolic.

W. C. E. SEEBOECK

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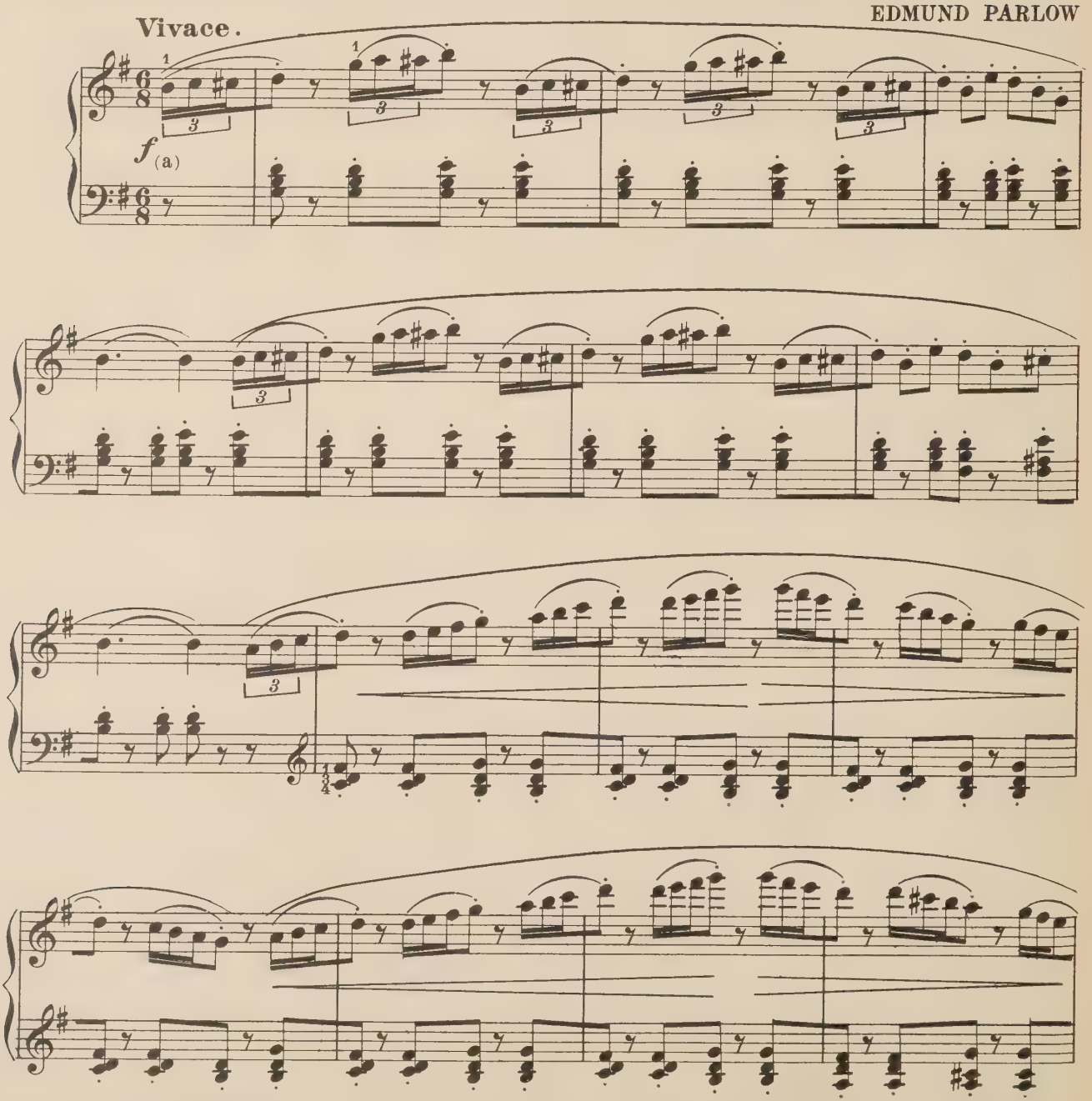
# THE SKATERS.

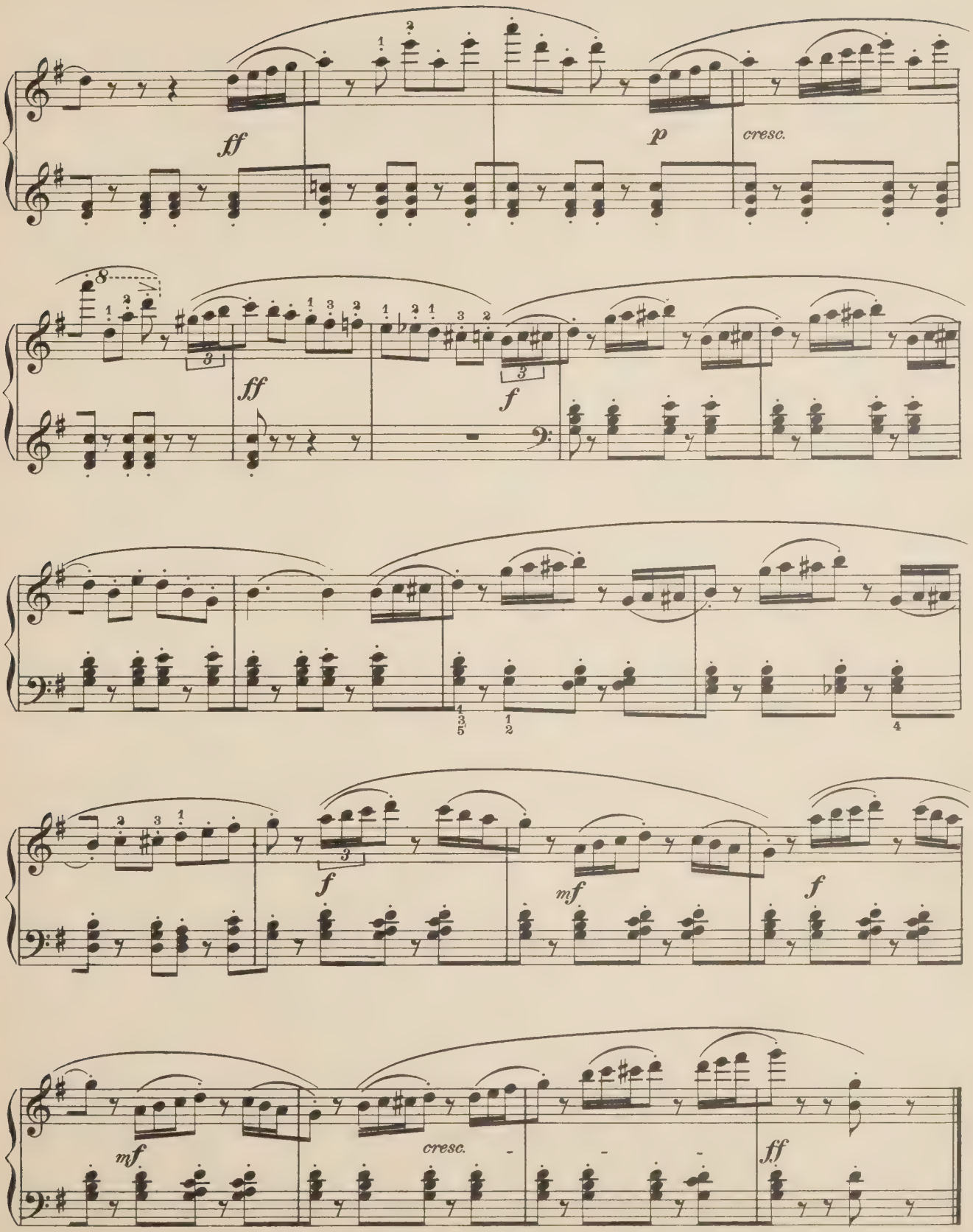
Gliding Motion. In steady progressive rhythm, adjusted to the movments of the children.

EDMUND PARLOW




(a) To attain perfect clearness in enunciation of these triplet figures think them staccato, especially in slow tempo.

*By permission from Arthur P. Schmidt.*

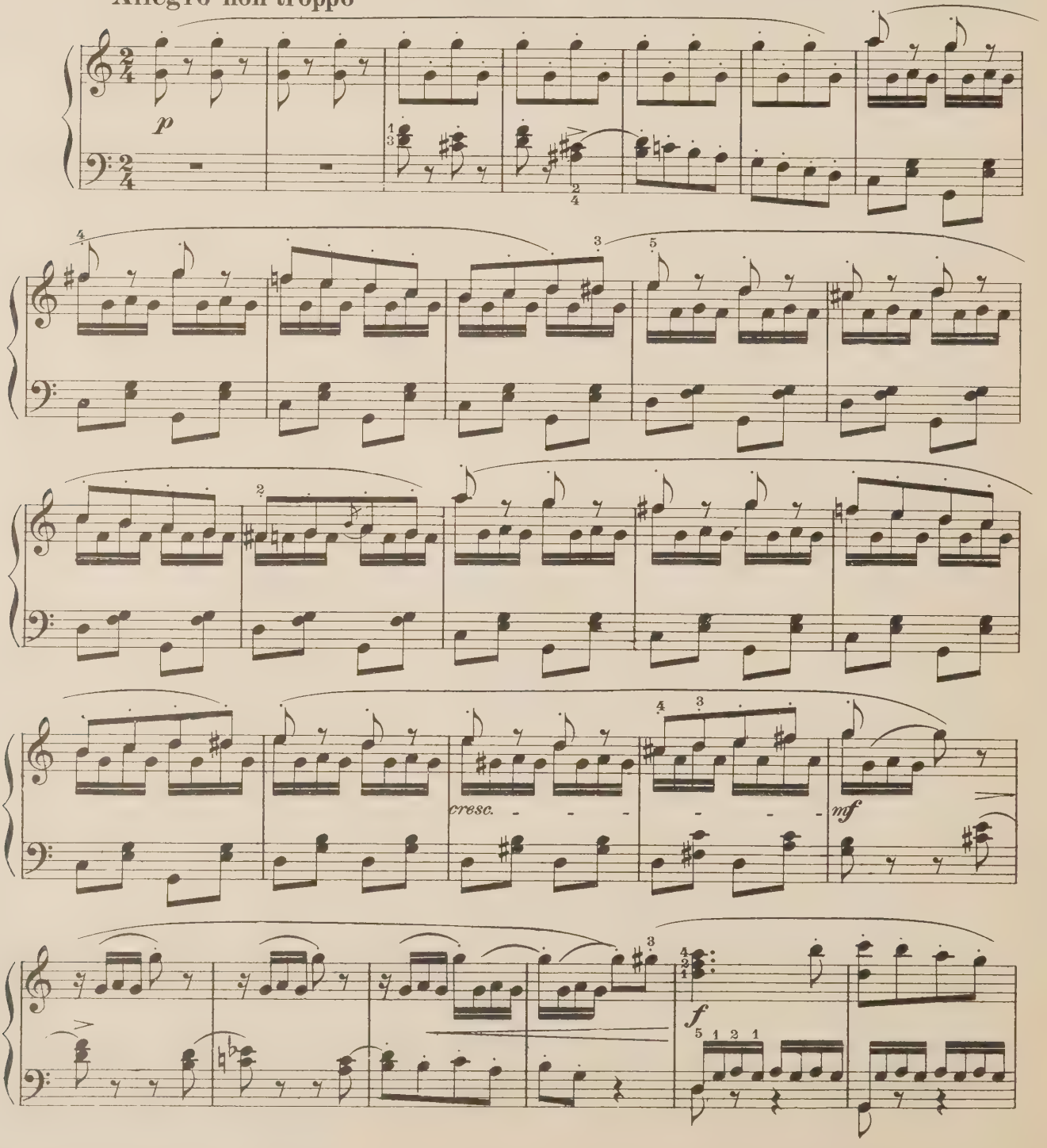

ff
p
cresc.
ff
f
f
mf
f
mf
cresc.
ff

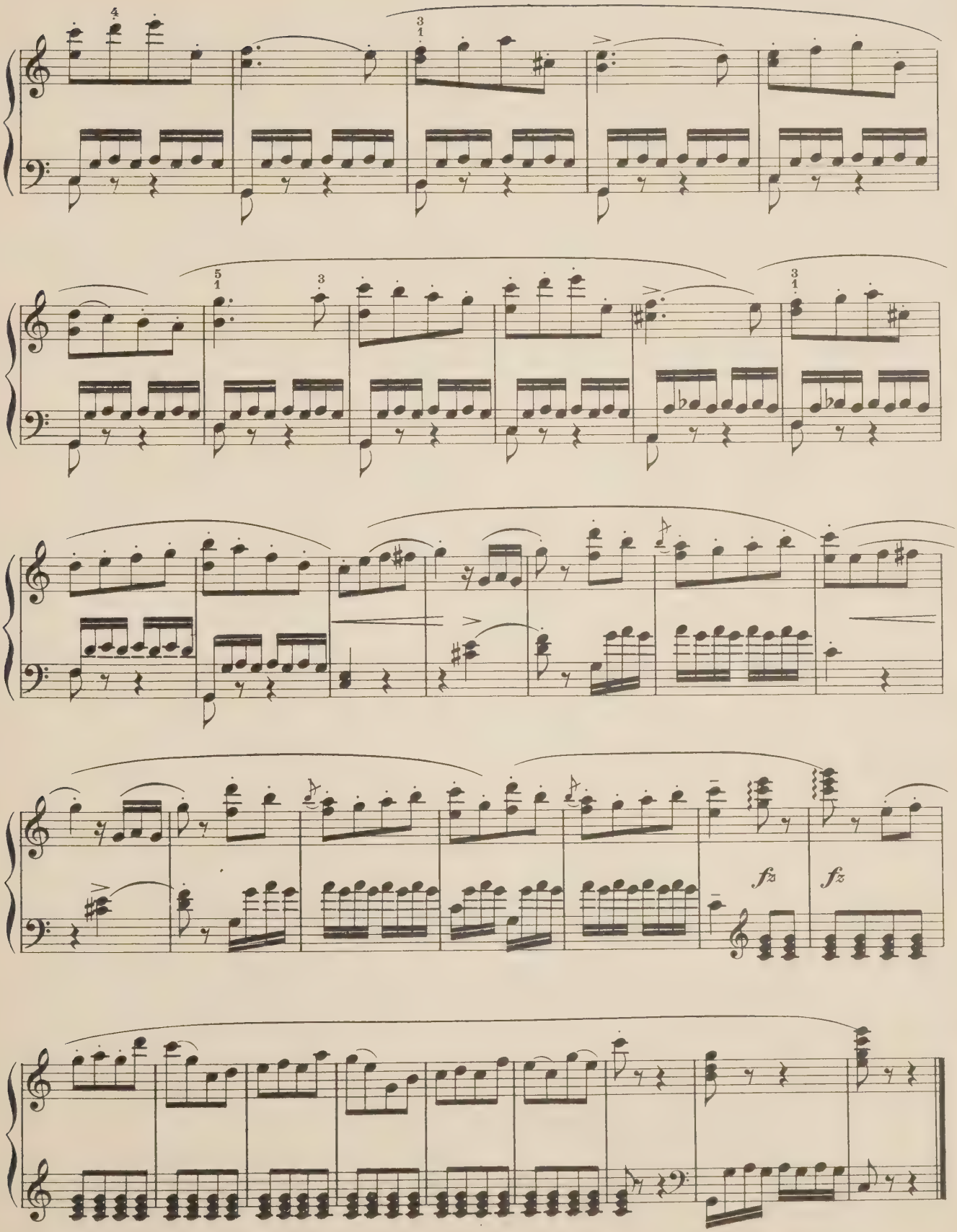
# THE SLEIGHRIDE.

Sleighbells and cracking of whips. Rapid trotting motion. Dramatization of sleighride.

RICHARD KLEINMICHEL.

**Allegro non troppo**




fz
fz

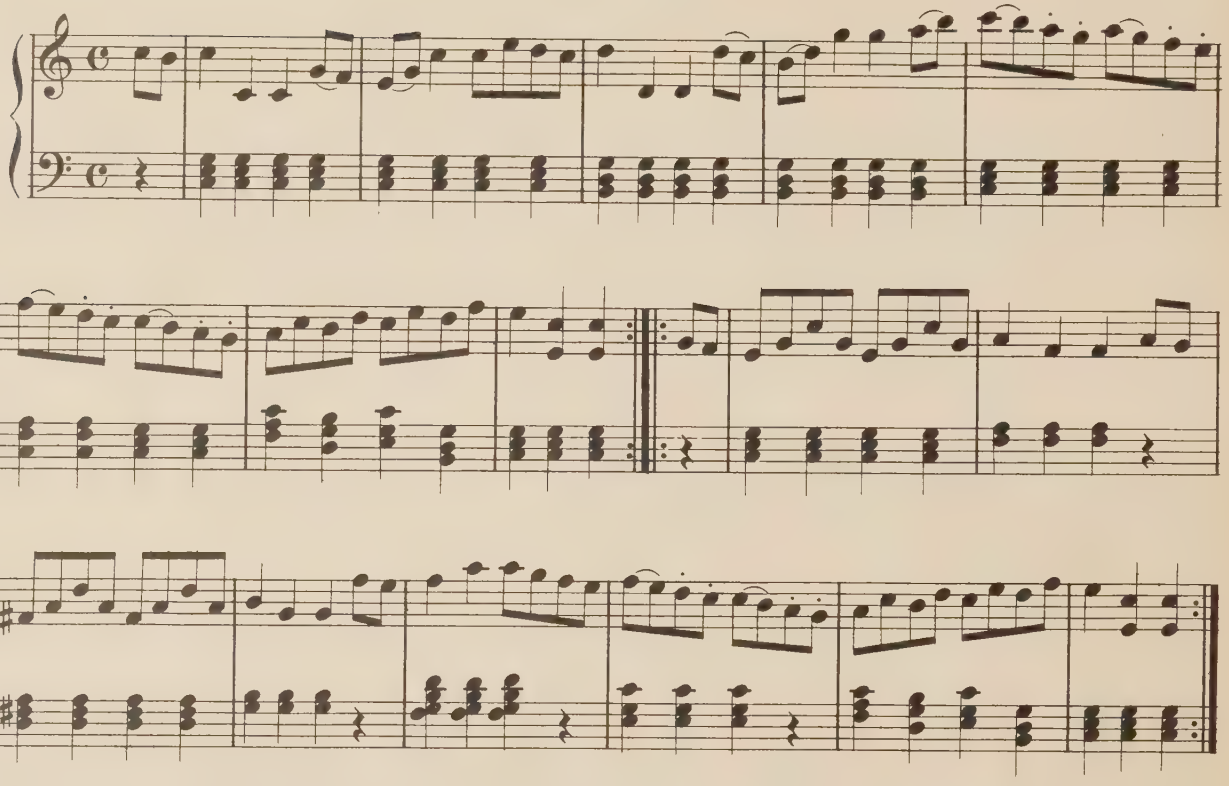
# CHARACTERISTIC NATIONAL DANCES.

## FRAGMENTS: WITH ACCOMPANIMENT.

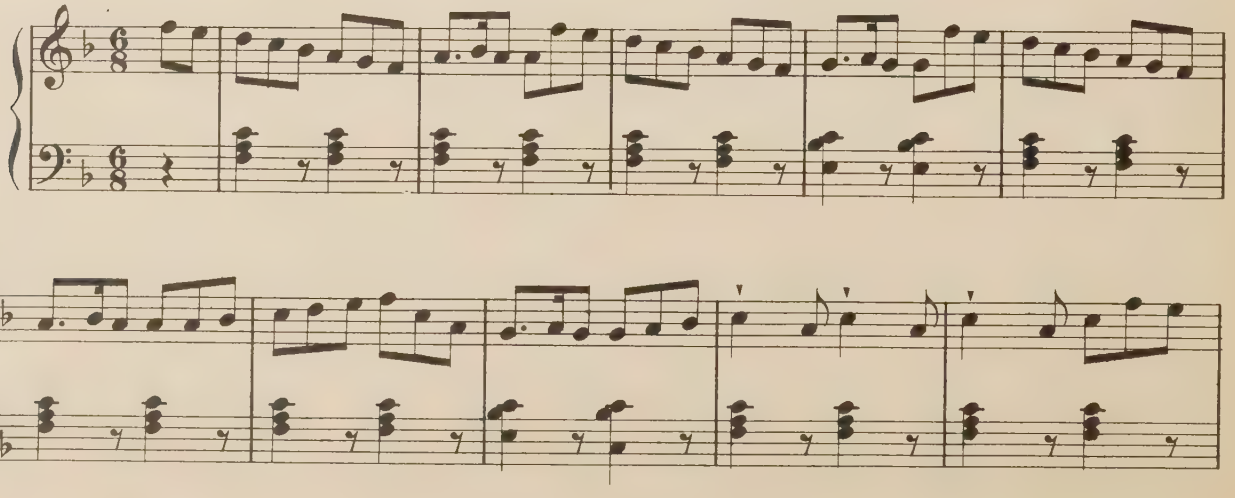
### HORNPIPE.

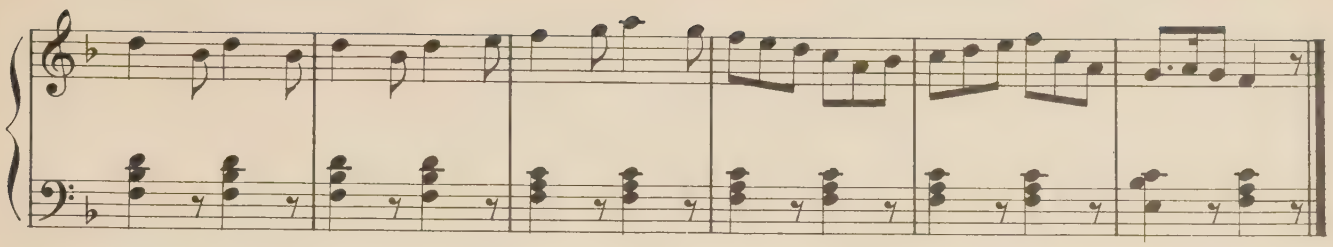
Arr. by N. CLIFFORD PAGE.

English.

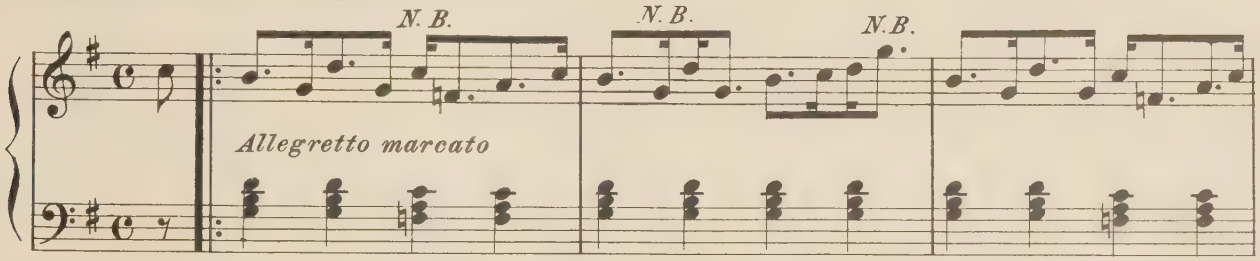
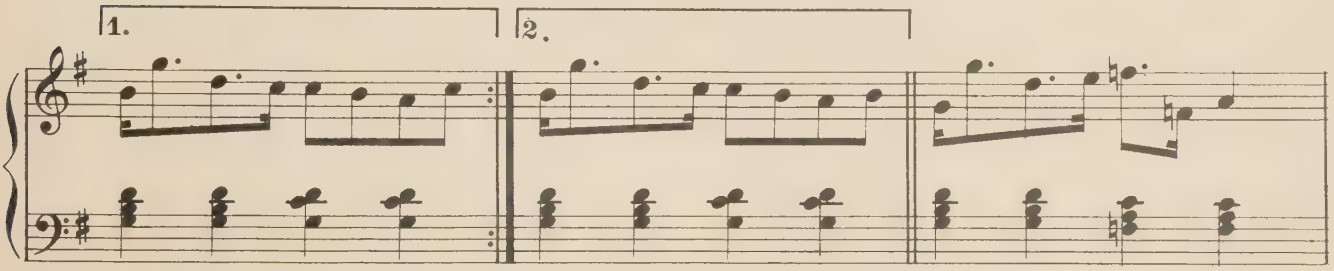
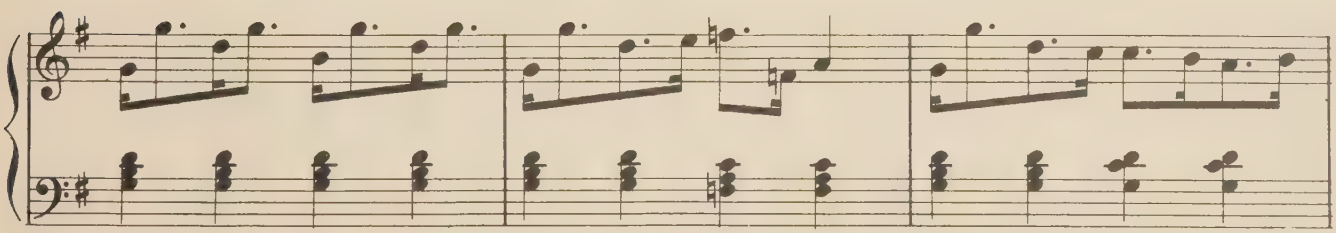


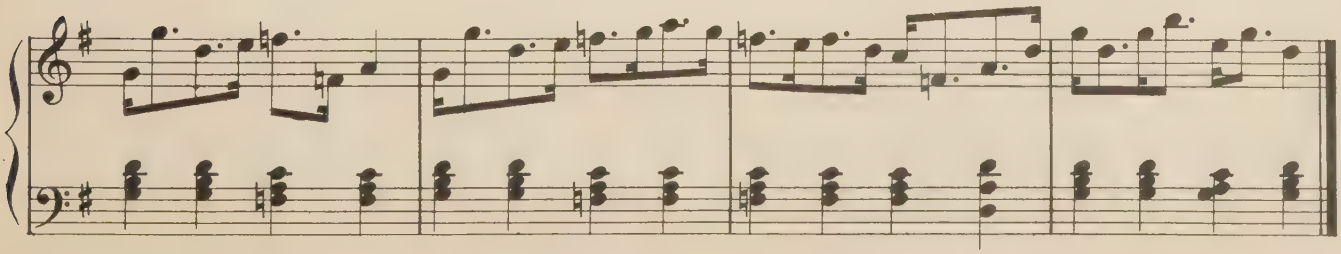
Irish. JIG: "Garry Owen."





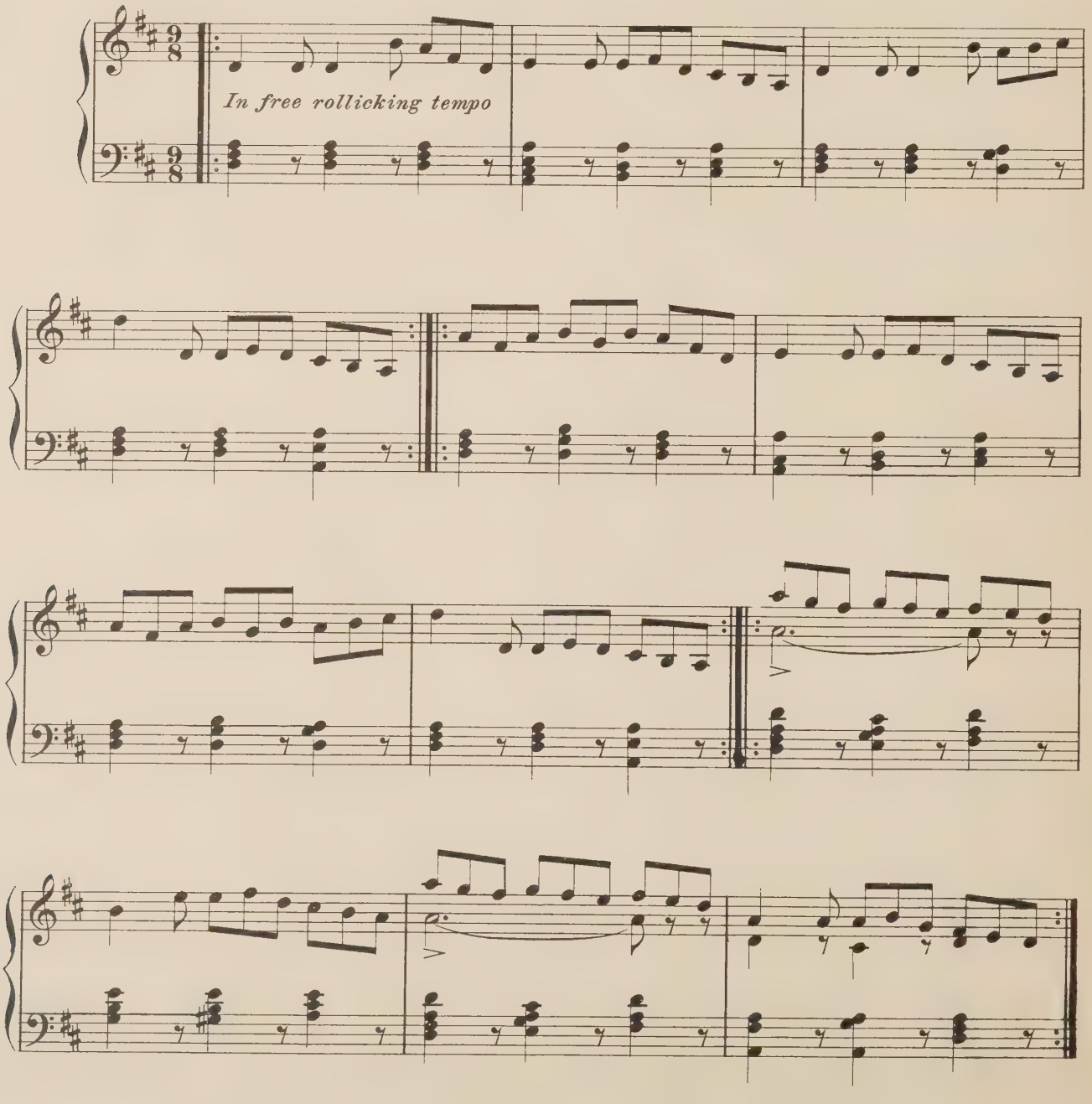
**Scottish.** **HIGHLAND FLING:** (Strathspey.) **"Tulluchgorum."**

N. B. Carefully mark this "snap" where found.





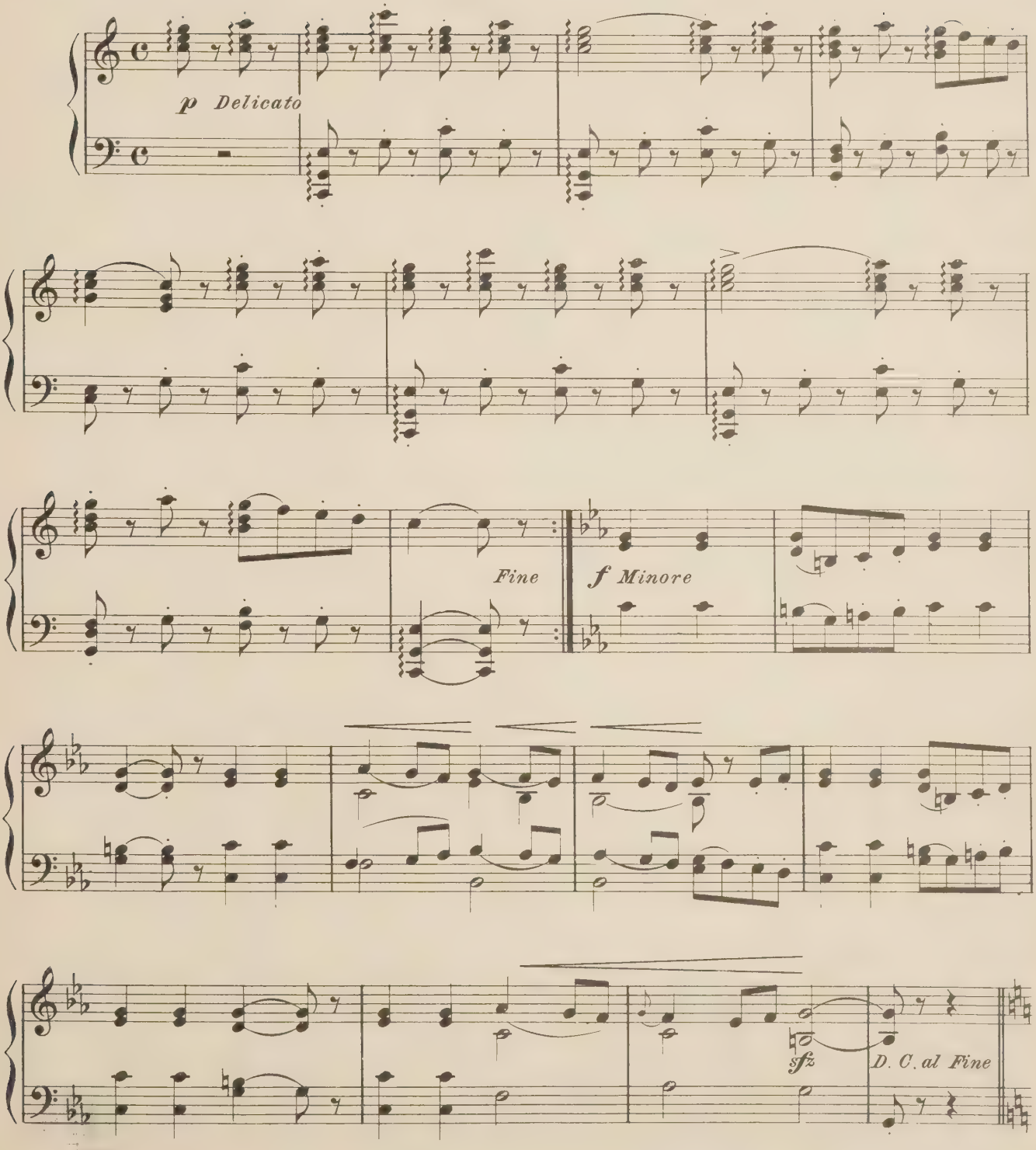
## SIR ROGER DE COVERLY. (Reel.)

**England and Colonial America.**



# AIR DU ROI LOUIS XIII. (Gavotte.)

**France.**



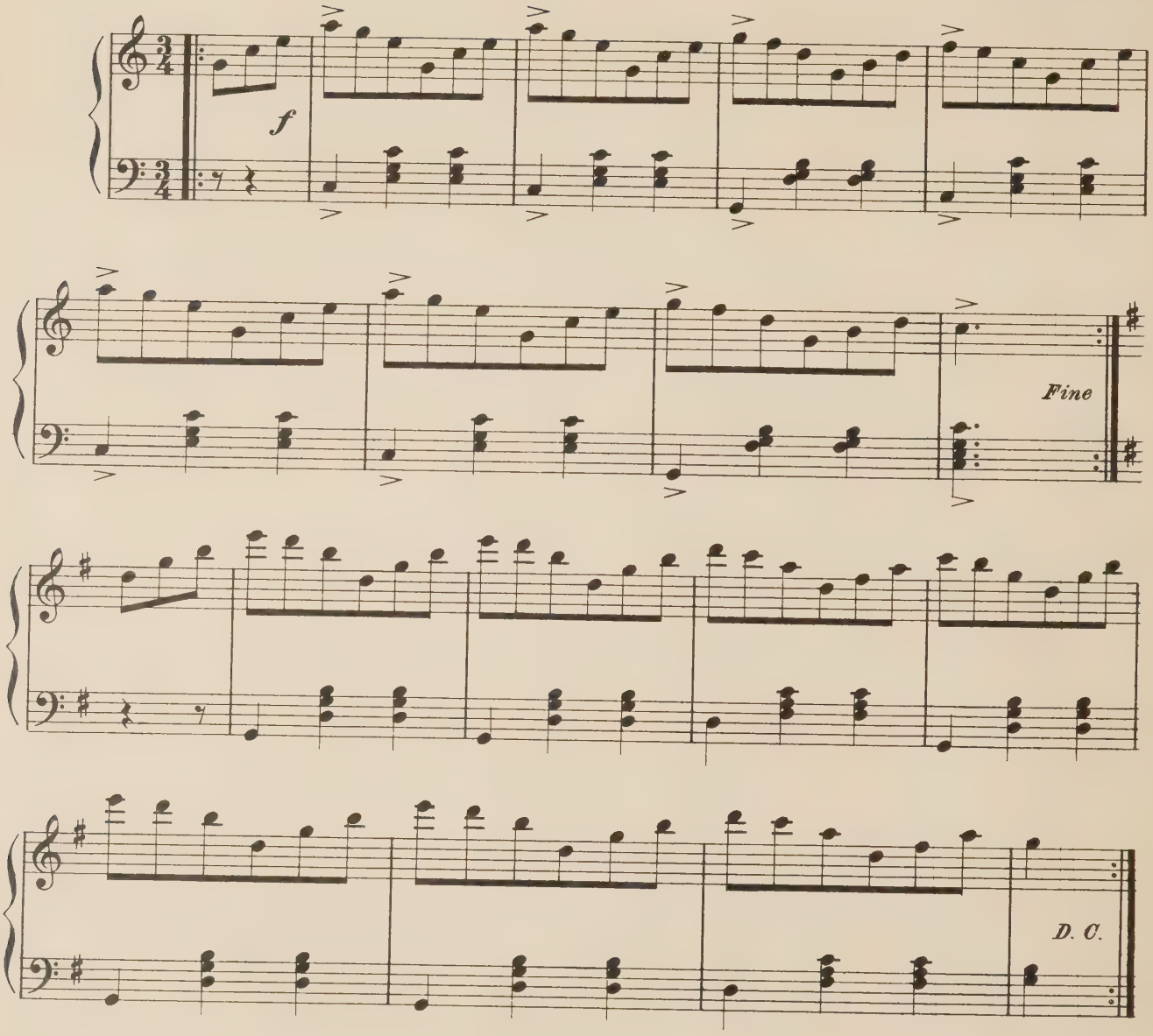
Germany.

## WALTZ.

*Ländler.*

Der Freischutz.
VON WEBER.

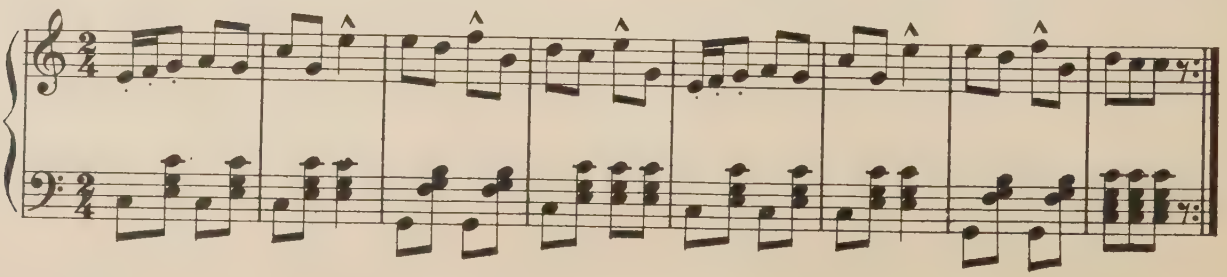
*Quite slow*




Bohemia.

## POLKA.

Danced by Carlotta Grisi, London, 1840.

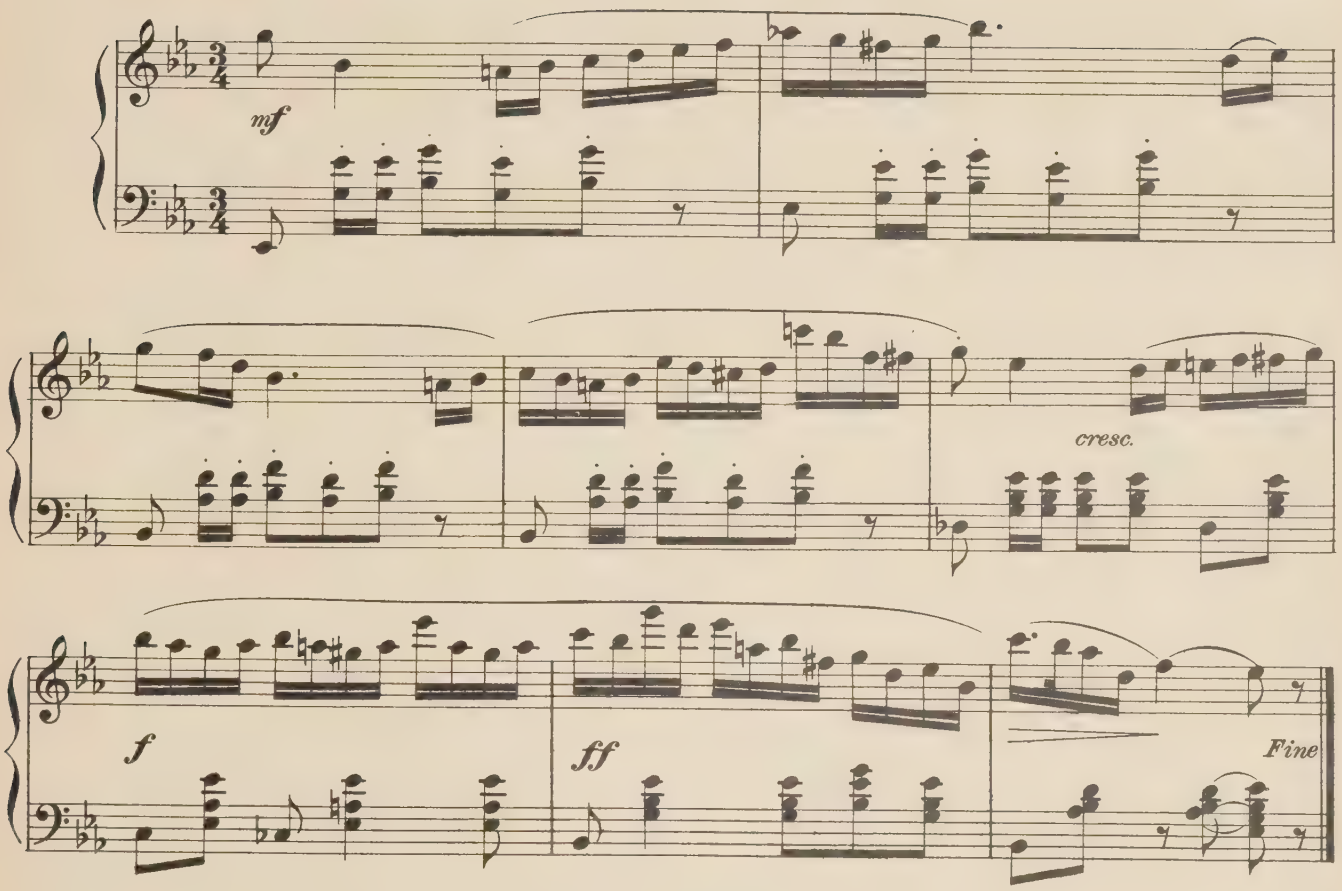


## POLONAISE.

**Poland.**

*Allegro moderato*

MERKEL.

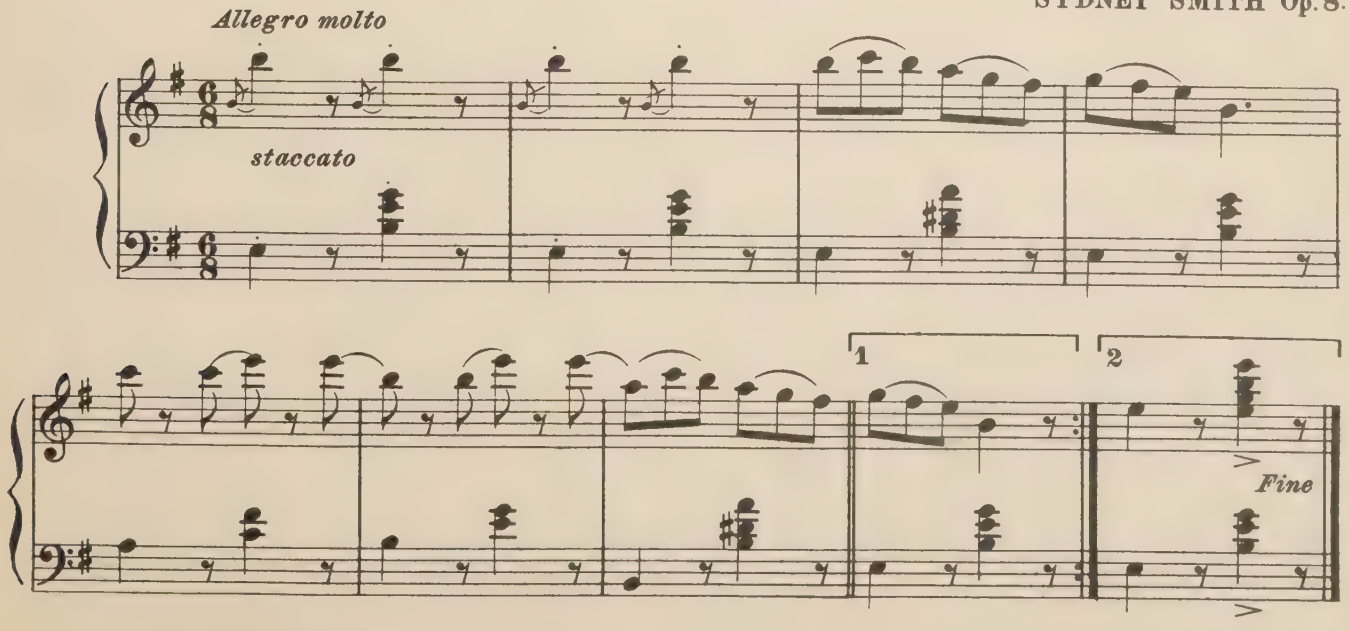



## TARANTELLE.

**Italy.**

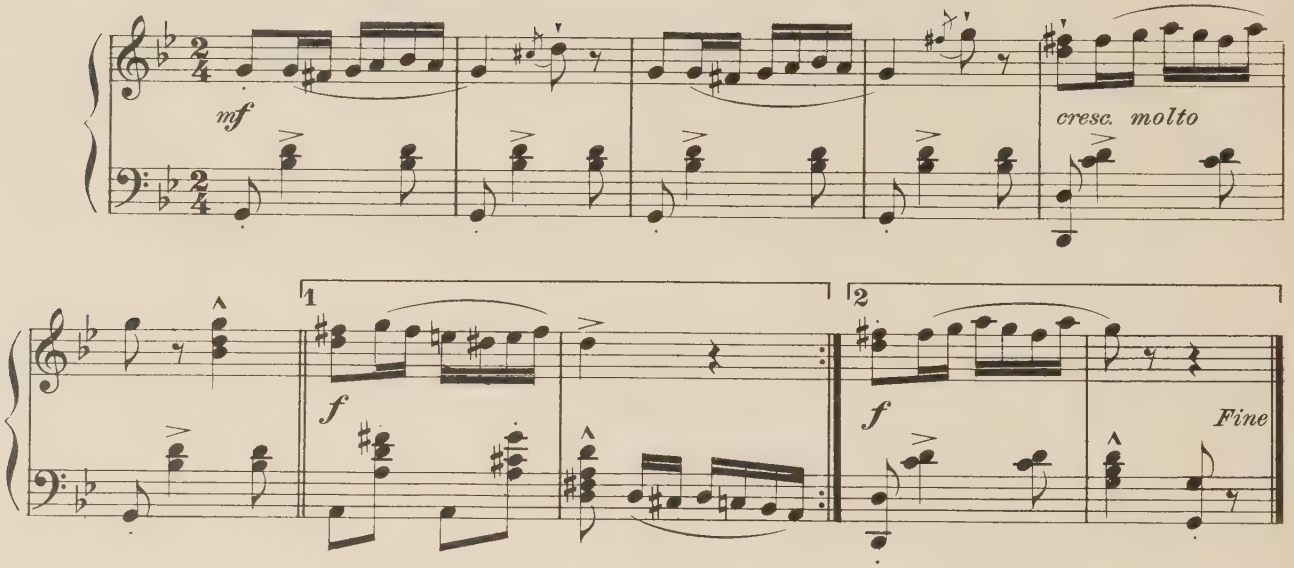
*Allegro molto*

SYDNEY SMITH Op. 8.



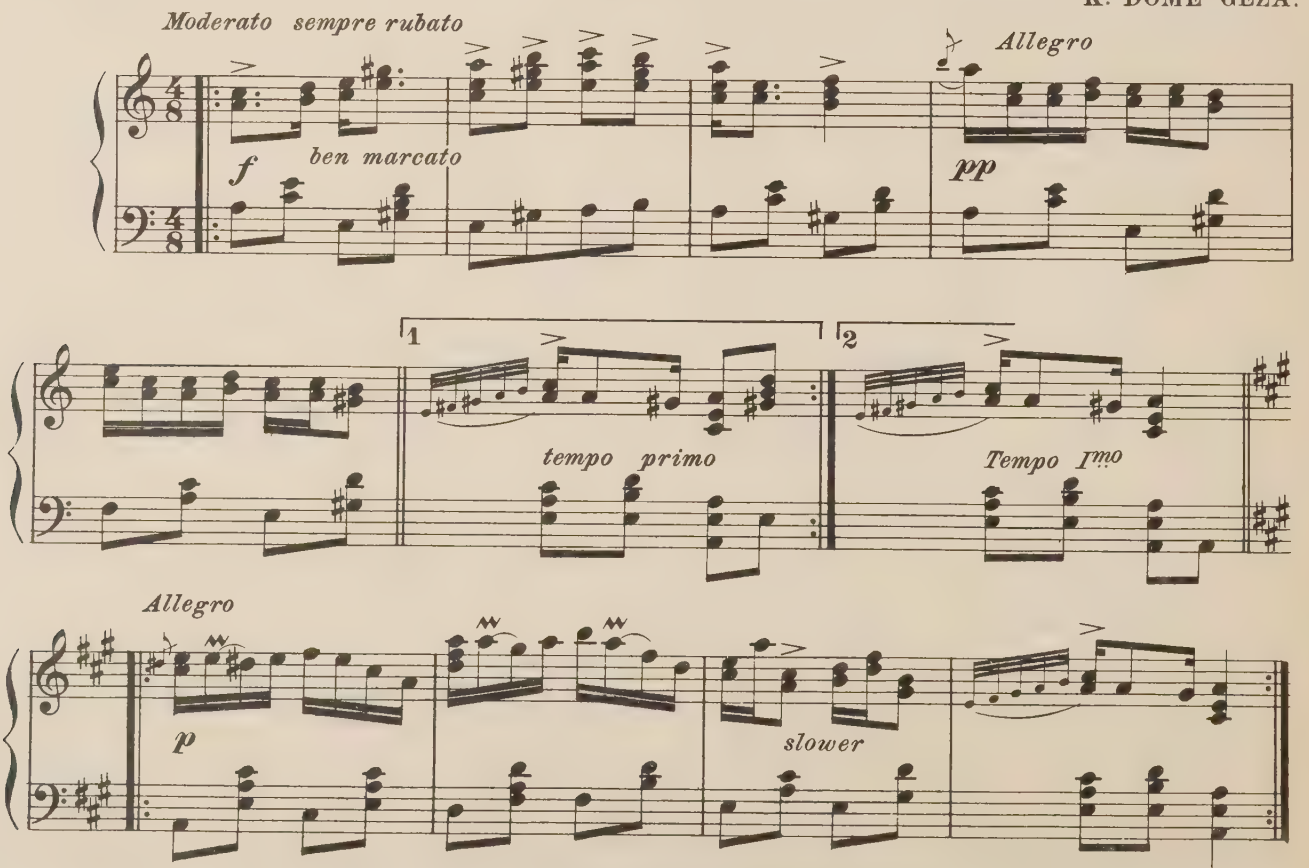
## Russia. COSAQUE.

LANGE.

*Allegro con spirito*

## Hungary. CSARDAS.

K. DŐME GEZA.

*Moderato sempre rubato*

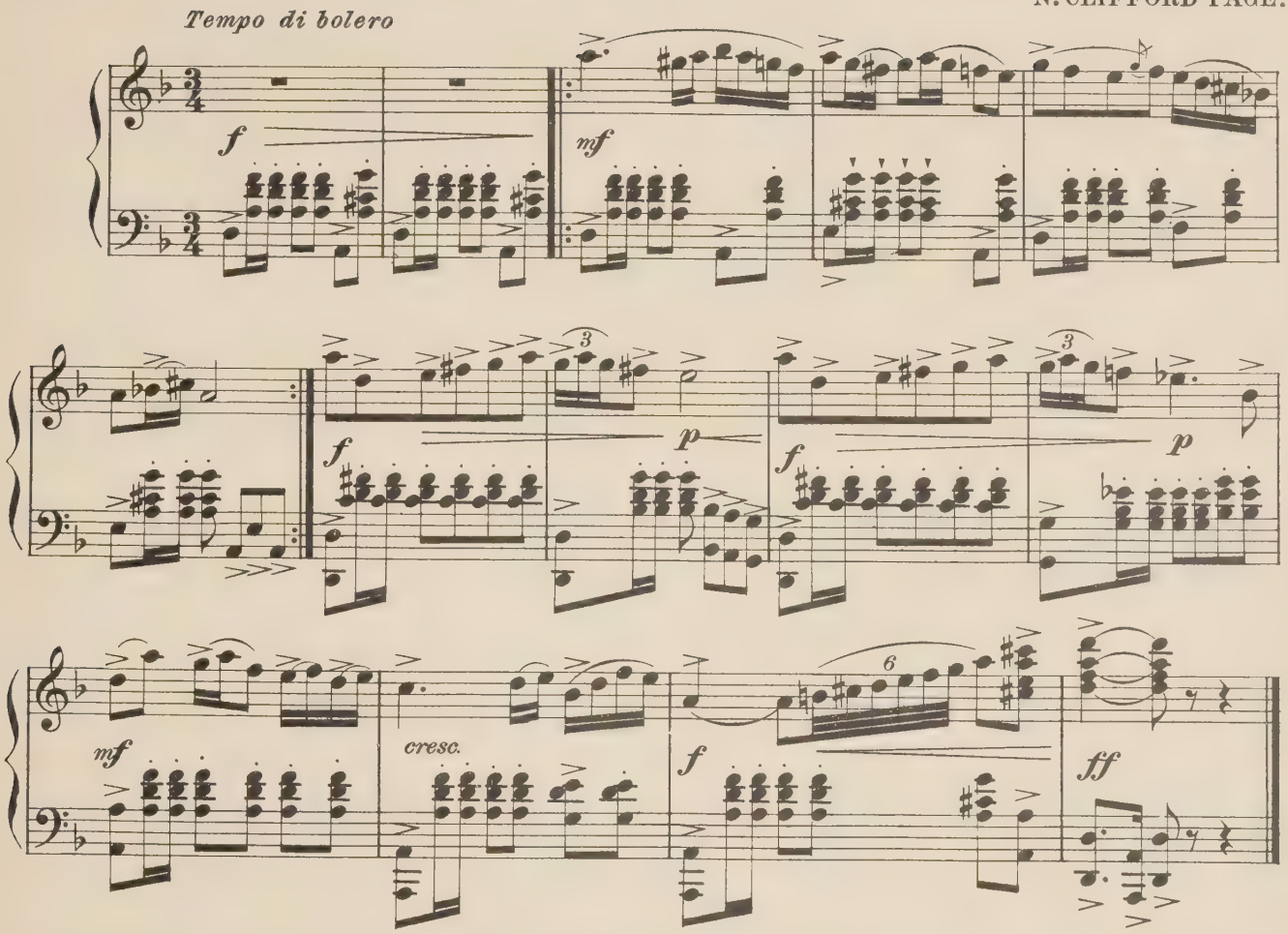


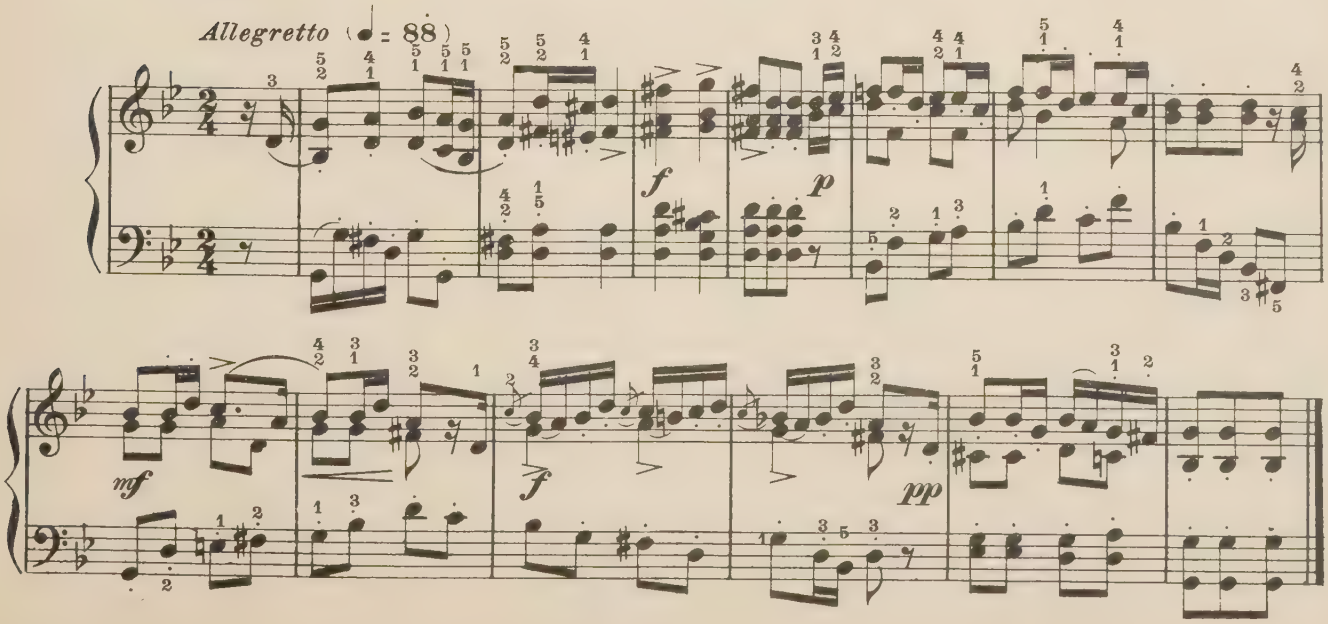

*N. B.* The little flights of grace notes are characteristic of Hungarian music and must be played with great rapidity or else omitted; as the vigorous rhythm of movement must be maintained.

## BOLERO.

**Spain.**

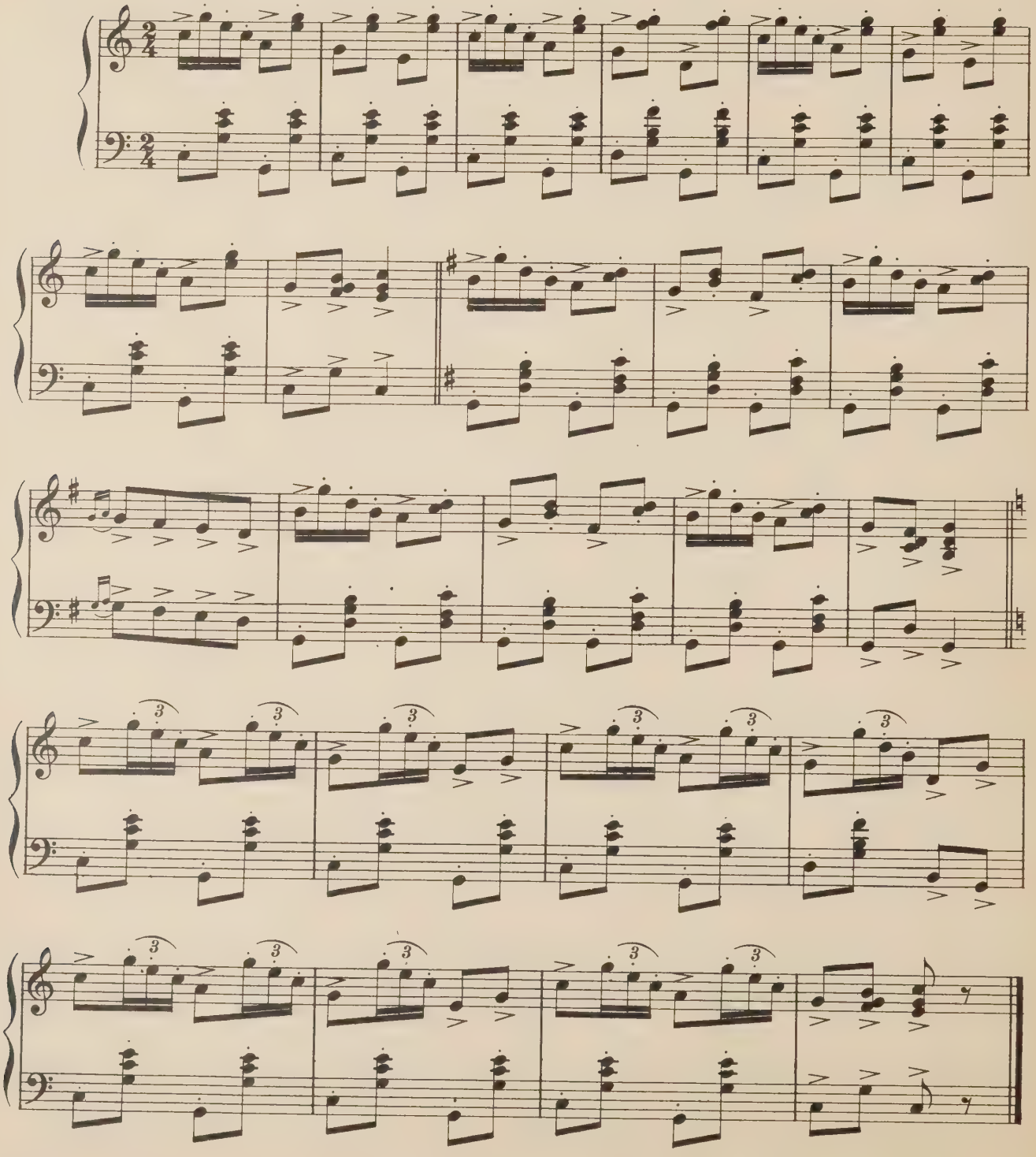
N. CLIFFORD PAGE.




## NORWEGIAN DANCE.

# PLANTATION DANCE.

## American Negro.

*Soft Pedal very crisp touch*



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## EXPLANATION OF SIGNS USED IN THE MUSICAL EDITING.

a) In this edition the outer system of lines define primarily the large forms of phrasing, but all tones under such lines are legato unless otherwise indicated.

b) The following signs ( ⌒ "slur," | and || "reading marks,") are used to indicate the smaller phrasing forms such as figure, motive, etc. The slur is used in general, for phrase forms that are to be slightly detached, and for especially important figures. The reading signs for such figures or motives as should be legato with one another.

c) The following signs (—, ·, ▾) are for the various forms of staccato or non legato. The first stands for the simple *non legato*, the effect produced by the violinist when using one movement of the bow for each tone of a melody, and also to indicate breadth and depth (so-called pressure touch) of tone. If used under the slur it simply means the latter (pressure touch). The other signs explain themselves. *All* these signs are to be taken literally whether under the outer phrase marks or not; they are only modified by the inner system of slur lines.

d) The use of the foot (pedal) cannot be properly indicated. Its right use depends upon a clear conception of legato melody and sustained harmony, and is needed more or less in nearly every composition. The sign ——— is therefore used sparingly and mainly to indicate points where a single tone in the harmony is to be sustained.

e) The fingering of similar passages is always omitted, as also many passages where it is obvious; students should be students and learn as soon as possible to decide the fingering for themselves.

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